

On the Double: The Joys and Sorrows of Joint Custody
Great Looks for the Good Times, by Wendy Goodman

NEW YORK

NOW THE VERDICT

By
Michael Kramer

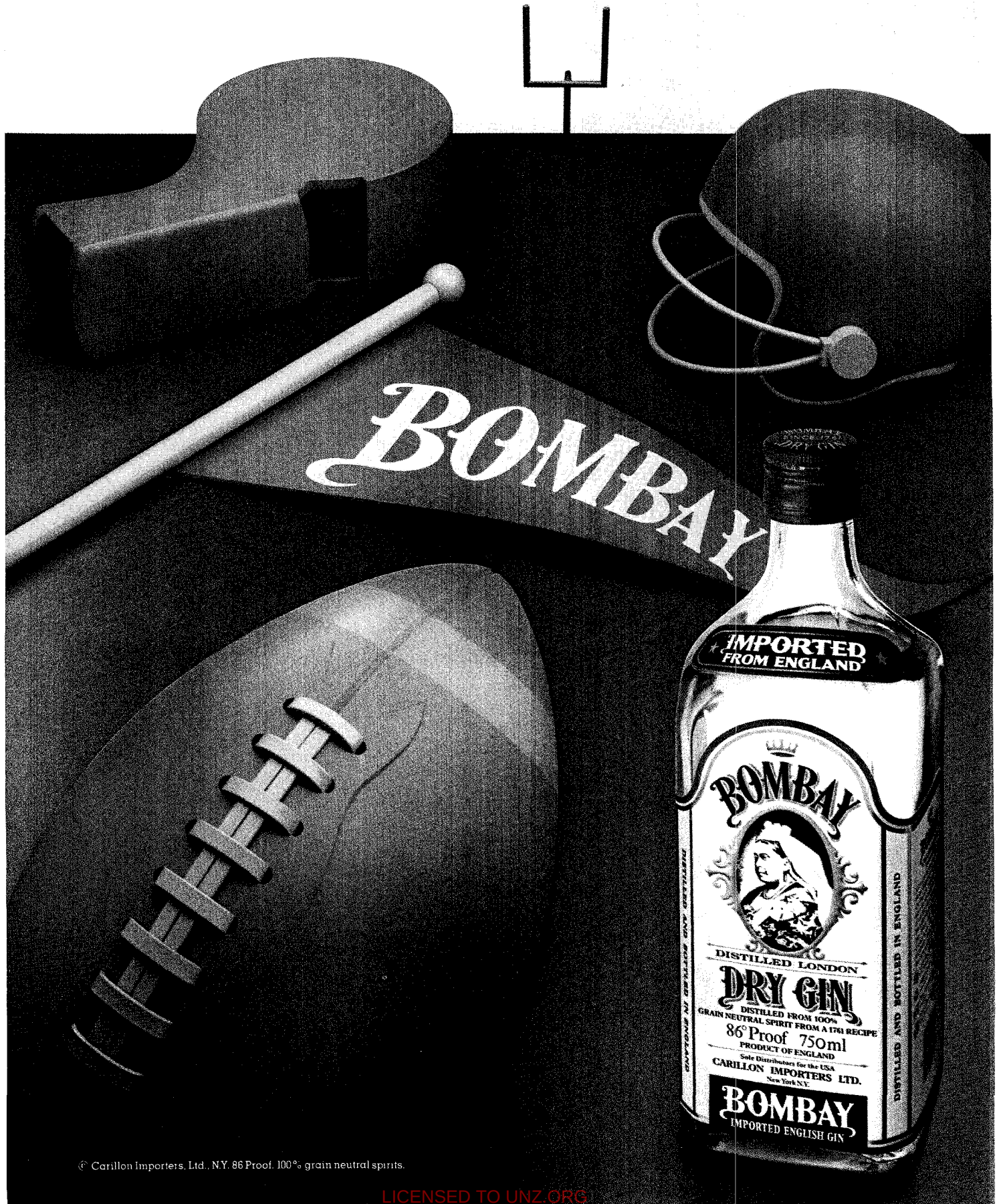


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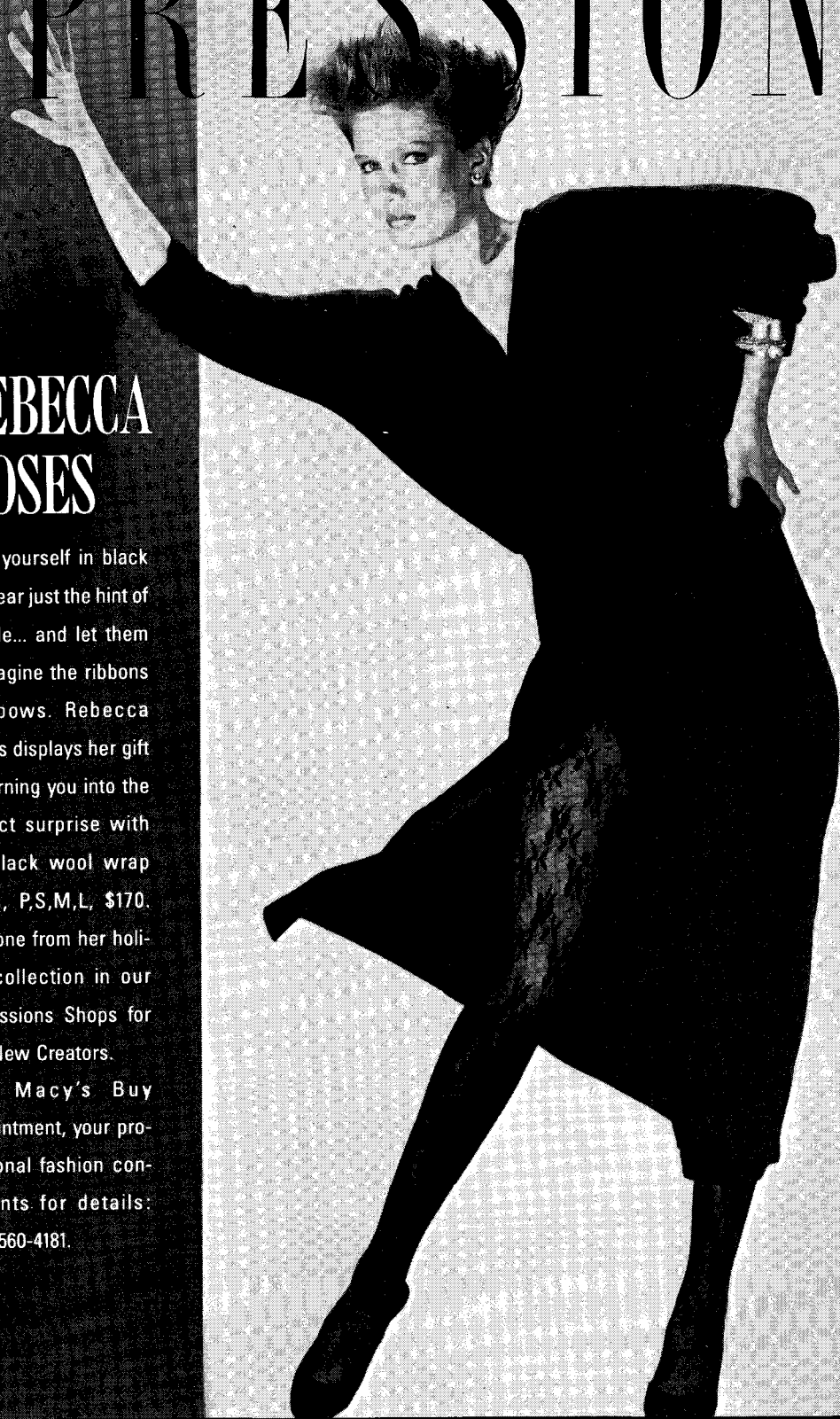
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Now the Verdict

By Michael Kramer

Next Tuesday's election will be a referendum on Ronald Reagan's record. Which of his accomplishments and failures are central to a consideration of his presidency? Which are merely peripheral? Reagan has delivered a good deal of what he promised, including peace and, for many Americans, prosperity. But some of his success has come in spite of, rather than because of, his policies. And his social philosophy leaves more than a little to be desired. Michael Kramer weighs the pros and cons.

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The Joys and Sorrows of Joint Custody

By Marilyn Webb

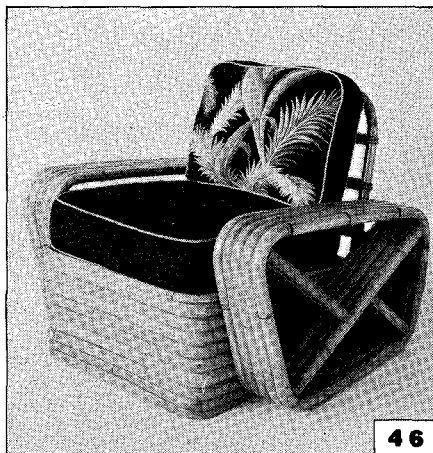
When her parents divorced six years ago, Lila Margulies began spending Mondays, Tuesdays, and alternate weekends at her mother's apartment, and the rest of her time at her father's. She is only one of the growing number of New York City children who divide their time between both parents' homes. In January, the Legislature will consider a bill that should make joint custody even more common. And although experts are divided over the effect that co-parenting has on children, Lila Margulies says, "For a kid who's divorced, I guess I'm one of the luckiest."

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Retro Fittings

By Elaine Louie

The forties and fifties are back—or at least the furniture is. Thirty years ago, amoeba-shaped coffee tables, bent-plywood chairs, and Russel Wright's colorful dinnerware were appreciated for their bold silhouettes, clean lines, and reasonable prices. They're popular today—for the same reasons—and many pieces by the decades' top American and European designers are available in city stores.



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Fashion: For the Good Times

By Wendy Goodman

There are always places you have to go, and clothes you have to wear. But there are also times when you can do, and wear, just what you want—whether it's spending a quiet night in or an elegant evening out. From the flirtatiousness of a taffeta party dress to the relaxed elegance of a silk kimono, here's *New York's* selection of clothes for the good times.

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Primorski, a Russian restaurant not far from Coney Island, has chicken Kiev to rival any you'll find in Moscow.

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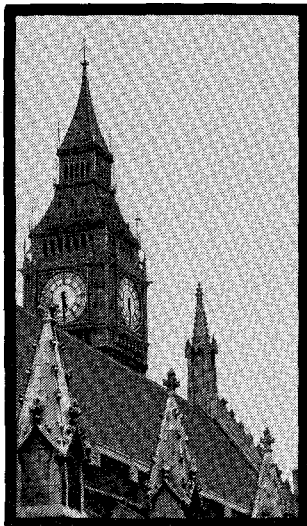
152 *Cue Crossword*,

by Maura B. Jacobson

Cover: Illustration by Julian Allen.

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LETTERS

A Gifted Post

YOUR OCTOBER 15 ISSUE WAS MY IDEA OF a perfect gift—a Tiffany box on the cover and Amy Clampitt inside ["The Prime of Amy Clampitt," by Patricia Morrisroe].

*Susan Kinsolving
Bridgewater, Conn.*

I HAVE NEVER ENJOYED POETRY, BUT AS I was reading your well-written article on Amy Clampitt, I developed a feeling for her work and, in some ways, for poetry itself. Clampitt seems to have a great talent for beautifully stating thoughts that most of us can't begin to express. Thank you for presenting her and her work in the way that you did.

*Fred Halbkat
Staten Island*

YOUR ARTICLE WAS EXHILARATING! I'M on my way to buy a copy of *The Kingfisher*.

*John Eastman
Brattleboro, Vt.*

Keybored

NOW I'VE HEARD EVERYTHING! ["STAR Tech: Thoughtware," by Phoebe Hoban, October 15]. In the time it took me to plunk down \$295 for Thor software, buy an IBM P.C., press the F1 key, categorize in the F7 key, type in ten blank labels, and store, I forgot my original idea. Perhaps we should all give more thought to reinventing the wheel.

*Beth Sherman
Manhattan*

Advise and Consent

I WAS STARTLED BY HOW CLOSELY FRITZ Mondale's debate scenario followed the outline presented by Michael Kramer ["Dear Fritz: How to Debate Reagan," October 8]. Does Kramer have a direct line to the Mondale staff, or are Fritz and staff avid digesters of *New York* precepts? I salute the power of the press.

*Balfour Golden
Ridgewood, N.J.*

UNTIL NOW, I THOUGHT KRAMER'S ARTICLES were top-notch. I am absolutely appalled, however, that he is presumptuous enough to appoint himself adviser to Walter Mondale. Next he'll be advising Archbishop O'Connor.

*Barbara Littlejohn
Manhattan*

Letters for this department should be addressed to Letters to the Editor, New York Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.

Irreconcilable Differences

THANK YOU FOR PUBLISHING "WOMEN and Divorce" [by Katherine Bouton, October 8], the most honest treatment of this subject that I have read. It conveys the true flavor, essence, and quality of the "disposable wife."

*S. Hollingshead
The Bronx*

THE HODGEPODGE OF UNIDENTIFIABLE, virtual crackpot situations presented along with the screeching of some disappointed lawyers and litigants scarcely qualifies as a balanced review of the present state of the divorce law. In every case, there is a winner and a loser, and the loser usually blames the result on everything from the law to the judge to the day's horoscope. The real problem in any inadequate settlement stems from the fact that some lawyers can't or don't adequately present their clients' positions. Additionally, many of the law's critics fail to acknowledge the underlying non-legal issues: that many women seek reparations or vengeance, not recompense; that money itself will not assuage the damage done to a life; that after some time, unless a man's earning capacity is destroyed, he has the ability to recoup his divorce losses. The article reflects what we hear from feminist lawyers—a group that has a vested interest in women's unhappiness. It would be more helpful if these individuals would sharpen their skills as lawyers and accomplish something for their clients rather than curse the darkness or continue to keep the cauldron boiling in an effort to feed off female discontent. To select bizarre divorce scenarios to represent the impact of the new New York divorce law and to buttress these scenarios with statistics that may or may not have anything to do with divorce in this state is simply wrong. You create a sense of hopelessness and despair among these women that victimizes them more than do the laws and lawyers.

*Raoul Lionel Felder
Counselor at Law
Manhattan*

AS AN ATTORNEY WHOSE PRACTICE IS primarily in the area of matrimonial law, I want to commend you for an accurate and graphic report on the harmful effect the new divorce law has on women. Under New York domestic-relations law, financial disclosure is mandated, but if a husband doesn't reveal his assets, the burden of proof then shifts to the wife, who often lacks the

“It takes the seven seas to bring me the ingredients for one sip of my Coffee Espresso.”

—Lionello Stock (1866-1948), Founder of the House of Stock

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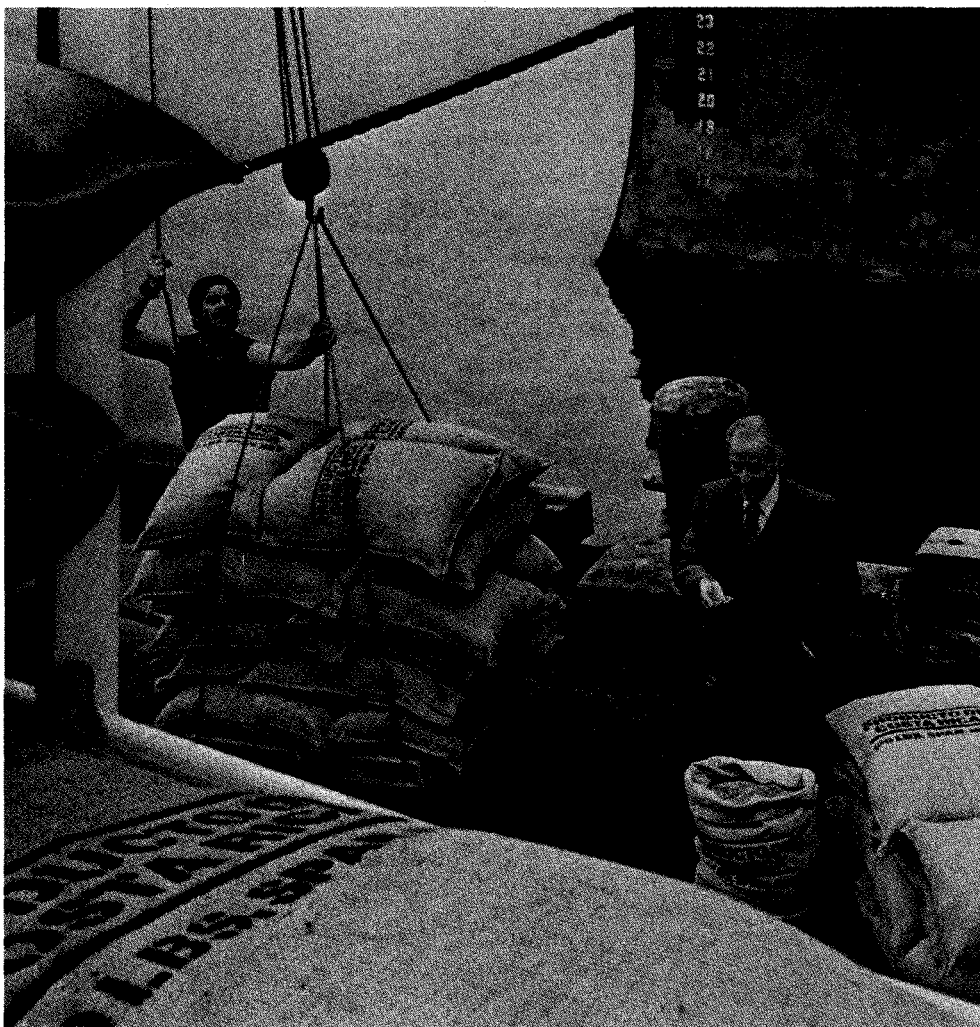
The sublime Mocha bean, that has traveled the perilous sea lanes from the Orient. He will select only the subtlest of these beans.

There is the Costa Rica bean, wealthy in flavor. He will choose only the richest of these.

He will search for the hearty, delectable bean of Guatemala.

From the paradise of the tropics, he will add the Martinique bean, which is full-bodied and rich.

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blend and roast them.

He will seek the ultimate aroma, the perfect piquancy, the maximum taste.

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Even so, with all the care that went into the making, the night before the final tasting of Stock's Coffee Espresso liqueur, the Master Distiller will wake with anxious dreams.

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funds to hire experts who will seek out and appraise income and property.

Dana Lee Van Buskirk
East Setauket, N.Y.

SINCE MY NAME APPEARED IN YOUR article, I have been receiving calls from women who are victims of the equitable-distribution law and the bias of the courts. These women's frustration was somewhat relieved by the airing of the problems. I am writing on their behalf because they refused to do it themselves, despite my urging. They fear losing support payments or suffering other repercussions. These fears are not unfounded—I have heard that one subject of your article had her payments terminated as punishment for speaking out.

Lillian Kozak

Chair, Domestic Relations

Law Task Force

National Organization for Women

Albany, N.Y.

AS THE DAUGHTER OF A WOMAN SEEKING a divorce from her husband (my stepfather) of fifteen years, I found your article chilling. My stepfather's net worth is close to \$4 million, but my mother is facing the prospect of living the last decades of her life not knowing how she will support herself. My mother is divorcing this man because he sexually assaulted both me and my cousin. Because there were no children from their marriage and because she had little capital when they were married, even her lawyers are skeptical of a favorable outcome. I hope articles such as yours increase awareness of this problem.

*Name and
address withheld*

THE MORE I READ ABOUT WOMEN WHO go from comfortable homes and expensive cars to the real world of taking care of themselves, the less sympathy I have. Anyone dumb enough not to have some money, some belongings in her own name, and some backup skills is not a survivor. Whoever told women they were entitled to a free ride? Ultimately, we are responsible only to ourselves.

Faith Kimball Russell
Norwood, Mass.

EQUITABLE DISTRIBUTION IS NOT INHERENTLY unfair to women or men. The perception that it is biased is based on the subjective nature of what is equitable. One spouse can present facts as he or she sees them and make the result seem unfair. The abuses, when they occur, do not stem from lawyers: They stem from the parties themselves—who exercise too little control over the situation.

Richard R. Block

Chair, Arbitration Committee

Philadelphia Bar Association

Philadelphia, Pa.

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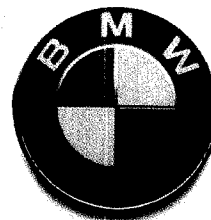
All these parts are sealed into a whole so taut and so impervious to decay that it's covered by a 3-year/36,000-mile limited warranty plus a 6-year limited warranty against rust perforation.*

The result is a car that exceeds

conventional standards to a degree that makes them inapplicable. AutoWeek places it, simply, "near perfection."

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LET YOUR METROPOLITAN AREA BMW DEALER ARRANGE A THOROUGH TEST DRIVE.

INTELLIGENCER

BY SHARON CHURCHER



Did Reagan Pal Solicit Arab Clients With Anti-Israeli Paper?

ROBERT KEITH GRAY, the Washington public-relations executive who is a Reagan pal and campaign adviser, secretly circulated an 81-page anti-Israeli memorandum to Arab embassies and groups in 1982, claims a former Senate Foreign Relations Committee staffer.

Steven Emerson told *New York* that a seven-page excerpt from the document, "A Strategy to Improve Perceptions of Arabs in the United States," argues that an "inherent conflict" between Israel and the United States has been concealed by the

"techniques of manipulation" employed by "the Israeli lobby."

In his forthcoming book, *The American House of Saud: The Secret Petrodollar Connection* (Franklin Watts, March), Emerson writes that the full document proposed an elaborate pro-Arab media campaign that would have cost up to \$1-million. The book says Gray prepared the proposal at his own expense but speculates that an arm of the League of Arab States later implemented and paid for part of it. Gray registered as a foreign agent for this group,

but not until May of 1983.

Emerson said he received the document in January 1983 from a "highly placed" Arab lobbyist. At the time, a Gray official had just told the *New York Times* he was dropping the National Association of Arab Americans as a client. The group was planning a telethon to "benefit the survivors of the holocaust in Lebanon" and to "alter American attitudes toward the Middle East," and the official said it was the firm's policy not to do anything in conflict with "official American policy."

Gray countered that

Emerson must have incorrectly remembered the date he received the memo, since "the best I recall was we did a research project for the League of Arab States." The P.R. executive said he would not have prepared it before he was legally registered to do such work. Moreover, he said, "I don't recall that we sent it to other people. It might have been sent by the league."

Citing President Reagan's "very strong support" of Israel, campaign spokesman John Buckley said Gray's "private business dealings are his own business."

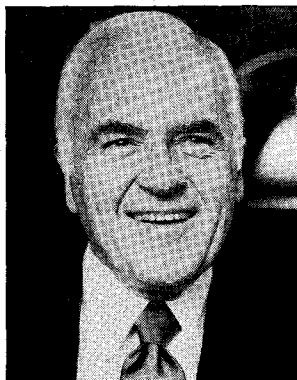
Christo's Silent Treatment

THE ARTIST CHRISTO DIDN'T QUITE WRAP himself around the topic at hand when he appeared on a panel at the Guggenheim Museum earlier this month.

The topic was corporate patronage of the arts, and the panelists, who included such art-world heavyweights as George Weissman, the chairman of the Philip Morris executive committee, spoke for over an hour, then began a lively Q. and A. with the audience. Not Christo, who at first stonewalled the topic, declining to make an opening statement. Then, when the artist, who received a \$200 honorarium for his appearance, was twice asked what he thought of corporate grants, he simply replied, "I've never had any grants." The third time the issue was raised, the artist, who finances his projects with renderings sold in advance, answered, "I pay my bills. . . . I pay for my materials. . . . I pay . . . lawyers. I do art."

The audience applauded, but a source at the Art Dealers Association of America, which sponsored the panel, wasn't as appreciative, saying, "If artists have nothing to say, they usually turn down our invitation."

Christo's wife and agent, Jeanne-Claude, told *New York*, "When they invited him, they talked to me—Christo never talks on the telephone. I said, 'I think you have the wrong number because he may be the only artist in the world who's never received a grant.' They said they wanted him for that reason." She added, "It was a very boring evening. Christo gave them a piece of his mind."



Gray: Foreign affair.



Christo: Plain rapper.

Bradley's Undue Credit

WHEN ED BRADLEY, THE *60 Minutes* reporter, did a story on credit-card fraud recently, some criminals took notice: They used his name in a new scheme the Secret Service is investigating.

Shortly after the September 30 show, Diners Club is said to have received card applications that apparently came from Bradley and several other CBS employees. The data on the forms checked out—including Social Security numbers—so at least one card was quickly approved. That applicant then got cards from Visa, MasterCard, and J.C. Penney. "I guess the idea was to let Bradley know, We can get you too," said Ron Machacek, a Penney's credit executive.

Diners Club has also been getting bogus applications made out in the names of New York Telephone employees.

Machacek said investigators think the key to the scam is company personnel records. The Secret Service wouldn't comment, but a source close to the probes attributed the scam to a ring of Nigerians here who have been obtaining credit cards and bank loans using aliases. Using real names is a "new wrinkle," said Machacek. "When a company pulls a file on an Ed Bradley, he's going to have a good record and they're going to issue a card."

Bradley said he hadn't known about the card scheme but told *New York* that someone tried to get a bank loan in his name. Another CBS victim, said Bradley: Captain Kangaroo.

The Ladies Dig Luxor

THE WEALTHY WIDOW OF JAMES HOPKINS Smith III, an inventor of the Polaris missile, has teamed up with several other women who have, shall we say, offbeat qualifications for what she's calling America's first all-female archaeological dig.

Using sophisticated equipment to monitor the surface before excavations begin, the team will hunt near Luxor, Egypt, for the remains of a 70-foot statue of Amenhotep III, the fourteenth-century-B.C. pharaoh who was Tutankhamen's grandfather.

"I have loved Egypt all my life," explained Diane Smith, who took over the direction of her husband's North Star Enterprises—whose interests include missiles, oil, and ranches—when the Eisenhower-administration official died. "And my husband loved Egypt because of the alignment of the Great Pyramid with the North Star."

A dancer by profession, Smith has studied archaeology for years, as has one of her expedition companions, former world-champion skeet shooter Betje Carlson. Mary F. Martin, wife of retired lieutenant-general William Martin, the flying hero, will join the Middle East-bound group, and Gypsy Graves, a professional archaeologist from Florida, will be field director of the expedition.

With a woman already having walked in space, why has it taken so long for women to score this decidedly more earthbound "first"? "Well," said Graves, "not many women archaeologists go on digs, but we don't mind getting our fingernails dirty." Smith added, "It's a mostly Muslim country, and our presence goes against some of their customs, but when we explained our qualifications, they agreed."

"The kind of play we hardly see on Broadway anymore."

These are the smash hit comedies that Mr. Rich and the other critics compared us to:

Mary, Mary

1572 Performances

Never Too Late

1007 Performances

Any Wednesday

982 Performances

The Impossible Years

670 Performances

Take Her She's Mine

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Alone Together

The new Broadway comedy hit that audiences are raving about.

Alone ad: A bit Rich.



Bryant: Camp beauty.

How a Boo Became a Boost

IF A TONY WERE GIVEN FOR THE BEST USE of a Broadway critic's review out of context, it might well go to *Alone Together*, a comedy that opened two weeks ago.

"The kind of play we hardly see on Broadway anymore"—Frank Rich," read an ad in the *New York Times*, Rich's paper. The quote stopped there, but on the *Times's* WQXR, Rich had added, "The play is quite awful." And the ad's claim that "these are the smash hit comedies that Mr. Rich and the other critics compared us to . . . *Never Too Late* . . . *The Impossible Years*"? Yes, but those shows, Rich's *Times* review read, were "obsolete" once audiences discovered TV offered "the same goods for free." "Rich may not have liked the show, but he compared it to shows others liked," said a show spokesman, adding, "We've scrapped his quote."

New Game for Gay Blades

WHICH STATE DID ANITA BRYANT REPRESENT in the Miss America Pageant? How many buttons do Levi's 501's have? Who said, "A wild man is hard to hold, but if a man is tame, who wants him?"*

Answers to these and 5,997 other gay-oriented questions will be found in the Trivia Game: Camp Edition, which will be on sale this Christmas. "We thought it up one weekend in the Hamptons," said Nicholas Poshkus, a banker who devised the game with fashion consultant Joe Castaldo.

What about the great-granddaddy of minutiae, Trivial Pursuit? Ed Rivoir, executive vice-president of its U.S. maker, Selchow & Righter, said, "Well, there are an awful lot of subjects you can do trivia about."

* Oklahoma, five buttons, and Tennessee Williams.

Media Notes From All Over

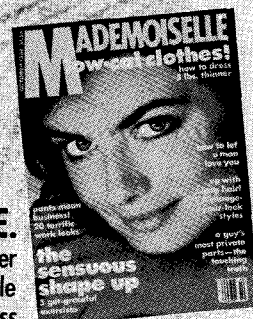
LIKE MANY NEWS ORGANIZATIONS, the Washington *Post* seems to be having problems deciding how to cover the renewed flurry of reports alleging links between well-known crime figures and John Zaccaro and, in one instance, Geraldine Ferraro. Last Wednesday, the early edition of the *Post* carried a low-key account of how convicted labor racketeer Nicholas Sands was once a Ferraro fund-raiser. The report was tagged simply "By a Washington Post Staff

Writer," while all other section-A stories, except fillers and wire copy, were bylined with a reporter's name. In the paper's final edition, the story didn't carry even the staff-writer tag. Said one observer, "They're probably hoping readers will think the story was another wire-service pickup." Publications, including *New York*, that have reported on the alleged mob dealings have been sharply criticized for what Ferraro claims is "outrageous" innuendo. *Post* national-desk editor Dan Balz

said, "There was some discussion. . . . We decided not to put a name on it." Why? "I really am not going to talk about that," he said. . . . Is the *New York Times* column "New Yorkers & Co.," which began covering local business last Monday, the paper's answer to new specialty publications? *Times* reporter Sandra Salmans, who will write six columns a month, said the new beat was "partially a reaction. . . . We don't want to miss some very rich material." The competition: *Manhattan*,

inc. (monthly circulation about 50,000), the biweekly *New York City Business* (110,000), and *Crain's New York Business* (targeted at 80,000), which starts next week. . . . Spotted on a Bahamas beach during the American Magazine Conference last week was U.S. *News & World Report* editor Marvin Stone, engrossed in a book. What book? *Good Times, Bad Times*, by Harold Evans, the former *Times* of London and London *Sunday Times* editor—who is Stone's new overseer.

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Cityside/Mary-Lou Weisman

'EMPRESS OF WEST 67th STREET'

Tough Town, Tough Lady

AT 7 A.M., WHILE MANY OF HER CONTEMPORARIES are crawling into their panty hose or lacing up their Nikes, Arlene Simon is on her way to the flower market to buy exotic blooms for the lobby of her West 67th Street co-op.

At 8:15, when a few of us are still hitting the snooze buttons on our alarm clocks, the 47-year-old Simon is on the phone to the Parks Department, asking if the trees for the sidewalk on 67th Street have arrived.

By nine, when female executives all over New York are unsnapping their attaché cases, Simon is trotting to a rendezvous in a nearby vacant lot where builder-developer Benny Caiola is putting up a building.

Until you get up close enough to see the tiny lines around her eyes and the occasional gray strand in her close-cropped brown hair, Arlene Simon (who used to be a successful designer of children's clothes) looks like a lanky teenager, loping down 67th Street in a blouse, sweater, Levi's, and sneakers, on her way to Walden or the Ethical Culture School. "Hello. Good morning. Hello. Good morning." Arlene Simon smiles, nods, greeting each doorman as she passes beneath the green awnings of Central Park West.

Once she reaches the construction site, Simon and Benny Caiola begin sorting through brick samples for the building's rear wall. She does not leave until she has convinced Caiola to use a lighter-colored brick than the one he wanted. Benny Caiola doesn't have to listen to Arlene Simon. She's nobody, really. So why has he just let her cost him eight grand?

Because Arlene Simon is one of a relatively new breed of self-appointed, self-starting, self-made—and increasingly powerful—West Side women who are usually identified in the papers as neighborhood activists. They have become forces to be reckoned with by just about anyone who wants to get something done in their part of town. Each of them has her own sphere of influence. Simon's is 67th and 68th Streets between Central Park West and Columbus Avenue.

Arlene Simon, wife of labor lawyer Bruce Simon, mother of three, has some of the play-dumb humor of Gracie Allen, but the stamina of Alberto Salazar. She has a strong sense of territorial imperative, and a bite that's worse than her



Force to reckon with: Simon patrolling West 67th Street.

bark. If she can't convince a developer that what he plans to build (and may, in fact, be entitled to build under the law) is not in keeping with the needs or character of the neighborhood, Simon has learned a lot of ways to make that developer's life miserable. She can conjure up a few busloads of protesters, or launch a letter-writing campaign. If the developer's intransigence persists, Simon really gets tough.

As Benny Caiola well knows. In 1982, when Simon learned that the Jewish Association for Services for the Aged was planning to sell a lot zoned for a nineteen-story building she felt would overpower the brownstones of West 68th Street, she succeeded in threatening the organization with the prospect of a city environmental-quality review and down-zoning. JASA agreed to negotiate. As a direct result of Simon's efforts, Benny Caiola's new building will rise not nineteen, but eleven stories.

Privately, the people Arlene Simon deals with will call her anything from the "empress of West 67th Street" to an "unguided missile" to a "den mother" to worse. On the record, they're more diplomatic. "She's very tough in asserting her position," says City Councilwoman Ruth Messinger. "Sometimes, on the West Side, that means rubbing people the wrong way. But in Arlene's case, all her moves have been thoughtful and effective."

Ethel Sheffer, the former head of Community Board 7, which includes Si-

mon's neighborhood, agrees. "Arlene Simon has been called abrasive by some," she says, "but that's less important than the fact that she's a dedicated, capable woman. She is a highly intelligent and well-informed spokeswoman for her community's interests."

Simon says simply, "I'm assertive until I'm turned down. Then I get aggressive. I can't stand it when people say you can't fight City Hall. Of course you can."

Even for the Upper West Side, Simon's turf is unusual. Some of the Tudor-style, turn-of-the-century buildings on 67th Street were among the city's first cooperative studio apartments—not today's efficiencies, but genuine studios with splendidly high ceilings and huge windows. They were originally built to house artists, who ate in the communal dining room of what is now the Café des Artistes. When Arlene Simon tours her neighborhood, she walks in the footsteps of such former residents as Rudolph Valentino, Noël Coward, Fannie Hurst, Al Jolson, and Norman Rockwell. They would still recognize much of it. But they would be taken aback by the new buildings on 67th Street owned by the American Broadcasting Company.

Arlene Simon cut her first activist teeth gnawing on ABC. In 1971, just two years after she and her family moved to 27 West 67th Street, Simon was seized by an obsession to plant trees on the sidewalks. Posing as the chairman of

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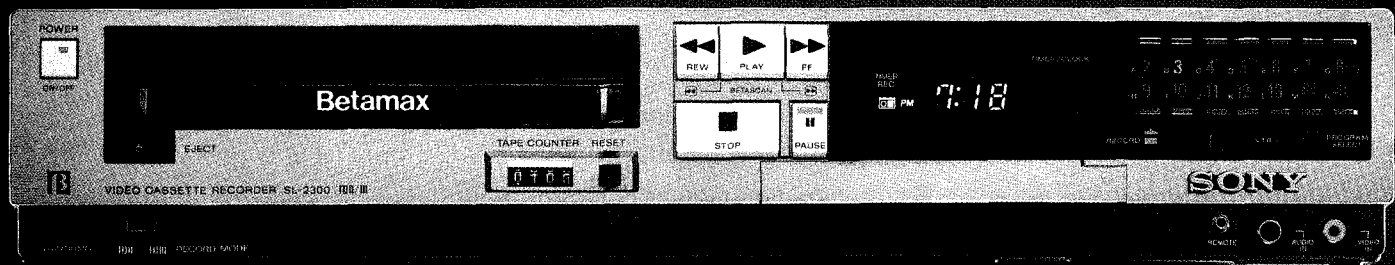
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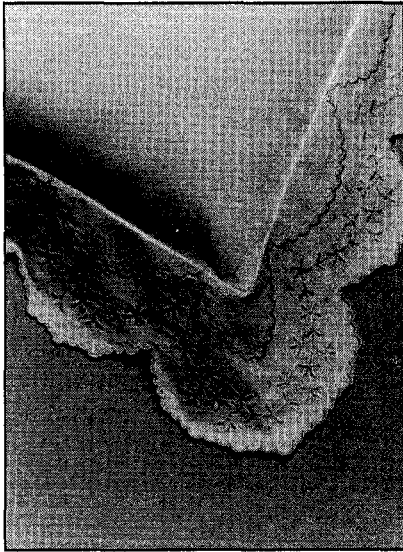
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a nonexistent West 67th Street Committee, Simon persuaded the corporate giant, which had offices on the south side of the street, to match a city grant and plant 33 trees along both sides of 67th Street. Now fully grown, they provoke special acclaim at Christmastime, when tiny white lights (a Simon touch) are strung through them.

"The tree caper must have been beginner's luck," says Simon. Indeed. Since then, the relationship between Arlene Simon and ABC has gone from good to worse. In April of 1977, when Simon learned that ABC planned to construct two new buildings on the block without consulting the locals, she bought one share of ABC stock and crashed the stockholders' meeting. Backing her up outside on the sidewalk was what had become a very real West 67th Street Committee. Among the picketers were photographer Arnold Newman, ballerina Patricia McBride, and Barbara Epstein, editor of *The New York Review of Books*. Led by another neighbor, the late dance master George Balanchine, they marched to and fro to the strains of "Taps," played on the French horn by a member of the New York Philharmonic.

As a result of that flamboyant effort, a formal relationship was established between the West 67th Street Committee and ABC. Over several months, they hammered out a fifteen-point, non-binding letter of intent from ABC to the neighborhood.

To this day, Arlene Simon and James L. Abernathy, who until his recent resignation was vice-president in charge of corporate relations for ABC, disagree about the significance of the concessions made by ABC. She charges that when ABC knew it was not going to make good on the most important pledges (including provisions about curb cuts and employee traffic), it sent a letter to the West 67th Street Committee offering \$90,000, a sum that Simon calls hush money.

"We refused to take it," she asserts, adding, "Some people think I was a jerk, but I have to look at myself in the mirror every morning." Abernathy contests her accusation. "The \$90,000 offer was for block improvements at the committee's discretion," he says. "ABC has observed the spirit and, in most cases, the letter of the agreement we entered into with the block committee. In no case was there ever a question of hush money."

Other executives at ABC refuse any official comment on Simon. But one admits off the record: "She's smart and persistent. If she can't outwit you, she can always outtalk you. I don't know why I return her phone calls. I must be a masochist."

No such pain has accompanied Simon's relationship with Daniel Brodsky,

developer of the 32-story, mixed-use building recently completed at the northeast corner of 67th Street and Columbus Avenue. Simon cites the negotiations over the building as an example of good community-developer relations. Brodsky, a onetime urban planner, agrees. "At first, I didn't like her," he says of Simon. "At the beginning, everything was no, no, no. But as we went along, I found her to be a very energetic, honorable person. We ended up with a better building than we'd planned because of Arlene."

Better it may be. It was also more expensive. Brodsky abandoned his idea for an underground garage when Simon and her committee protested the prospect of additional traffic on 67th Street. He agreed to a limestone-and-granite façade, which Simon argued would blend better with the neighboring buildings. Even though he was in no way obliged to, Brodsky also agreed to her request to limit his retail windows to Columbus Avenue, rather than bringing them around the corner onto 67th Street. And he has since contributed \$50,000 to the 67th Street Committee. But Simon is not all take and no give. In the course of the negotiations, she offered to fly to Chicago at her own expense to locate a special sophora tree she thought would be just right for the project. (They settled on a local variety.)

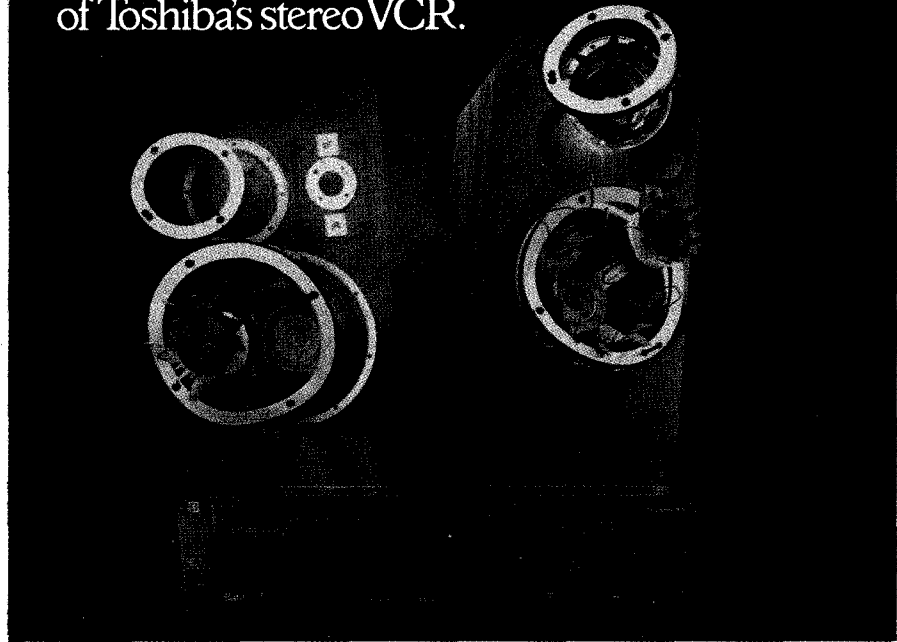
Why does she volunteer full-time for all this aggravation? One might as well ask her why she lectured the delivery boy who chained his bicycle to one of her trees, or why, in the middle of an interview, she darted up the street to help a blind man cross. "I hate ugly," declares Simon. "Aesthetics mean a lot to me. Ugly things make me nervous."

Besides, she enjoys a good fight. "I'm a sore loser," she says. "If you do something I don't like, I won't talk to you. It can take years to get off my shit list. Forgiveness is not one of my better qualities. Taking care of this neighborhood is what I have chosen to do with my life. Most people appreciate me, I think. Some, of course, think I'm one of those no-development-landmark-everything crazies, but I'm not. Now is the time to put up future landmark-quality buildings that have meaning for 1984."

Then she adds, "There is something aggravating about me: I'm like an annoying kid. I run around asking 'why.'"

If she hadn't decided to devote herself to neighborhood activism, Simon thinks she might have enjoyed working as an elevator operator. "I like going up and down," she notes, stopping to pick up a chewing-gum wrapper from the gutter on 67th Street and stuffing it into her pocket, "and I love talking with people. The only problem is, I wouldn't be content for long. I'd last maybe a day or two. Then I'd have to be the starter."

A simple demonstration of the dynamic range of Toshiba's stereo VCR.



The dynamic range of the Toshiba V-S46 is a window rattling, speaker-blowing 80 dB. And there's much more to it than meets the ear. Such as four video heads for snow-free slow mo and freeze frame. A 20-function wireless remote. Plus front loading and 117 cable channels. Turn it up and you'll either want to buy a new pair of speakers. Or have to.

In Touch with Tomorrow
TOSHIBA

Toshiba America, Inc., 82 Totowa Road, Wayne, NJ 07470

Ramlösa is a pure and natural sparkling mineral water from a famous spring in Sweden, one of the cleanest countries in the world. It has been served at royal courts in Europe for the past 200 years.



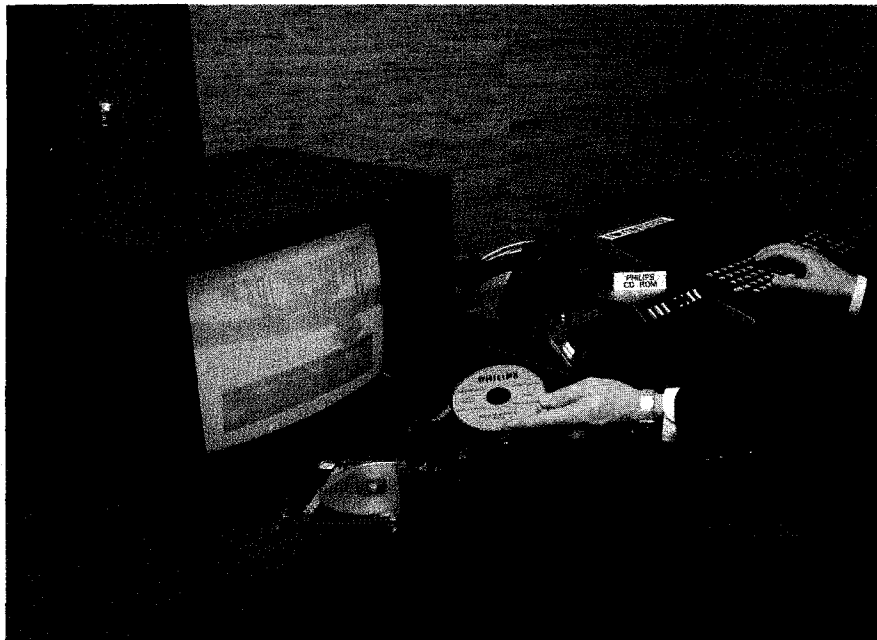
UNHARMED BY MAN

ROYAL RAMLÖSA SPARKLING MINERAL WATER. © 1984 SCANDINAVIAN INCENTIVE INC.

NOVEMBER 5, 1984/NEW YORK 21

Star Tech/Phoebe Hoban

THE EVERYTHING DISC



Multimedia: Compact discs can combine video, audio, and textual information.

Computers' Next Generation

LAST MONTH, WITH LITTLE FANFARE, Sony—the company that unleashed the Walkman on the world—introduced another first: a portable compact-disc player.

At five by five and a quarter inches, the D-5 player is larger than the standard Walkman, but it is considerably smaller than the average boombox. And it offers all the advantages of digital-audio technology. Packed into a handy carrying case, the sleek-looking machine dangles neatly from a shoulder strap. Yet, it actually has a built-in, semi-conductor laser for playing those futuristic-looking, 45-rpm-size iridescent discs.

As any self-respecting digital-audioophile will tell you, compact discs (or C.D.'s) sound like no other records on earth. The first thing you hear is what you don't hear—the pops, clicks, and hisses that are always found on conventional recordings. But unlike ordinary vinyl records, compact discs are practically indestructible—they are shatterproof, dustproof, warpproof, and fingerprint-proof. And now you can take them with you. Sony's C.D. player, which hits the stores in November, will sell for a mere \$300.

Sony's introduction of the D-5 does more than just usher in the next generation of Walkmans. With very little modification, the D-5 player becomes a

disc drive for a personal computer. In fact, Sony plans to exhibit just such a disc and drive later this month at Comdex, the computer industry's annual bash in Las Vegas.

What, one might wonder, is the point of loading a digital-audio disc into your computer? It turns out that these cute little platters can hold anywhere from 500 to more than 1,000 times the digital data of the standard five-and-a-quarter-inch floppy discs currently used for storing most computer programs. "The storage capacity is so great that you could put the name and address of every man, woman, and child in the U.S. on a single 4.72-inch disc," says John Hartigan, a national marketing manager for Sony. Each disc holds 540 to 600 megabytes. That's equivalent to about 1,200 floppy discs, nearly half a million typed pages, the text of a 50-volume encyclopedia, or every video game ever written.

But that's not all: Each compact disc is a multimedia device. It can store a rich combination of high-resolution graphics, still-video frames, digital audio, and computer data. "I think this technology will open up incredible new avenues," says David Davies, a project manager at 3M, a major computer-disc manufacturer. "It allows you to combine all kinds of visual, audio, and textual information interactively. Now you can have arcade-quality laser-video games—like Dragon's Lair—on your home computer. And C.D. is a big step

toward the ultimate home-media console—a single station for work, play, and learning."

"I think C.D. will have profound impact on computer literacy," says Mark Anderson, project-marketing manager for 3M. "Until now, people have spent more time trying to learn how to use computers than in learning what computers can teach them. Now each program can have an interactive, built-in training course—no more of those tedious 100-page manuals."

The C.D. could also potentially be used for Sears-style catalogues (complete with glitzy advertising); international phone directories; huge archives of financial, insurance, and medical records; training manuals, complete with animated illustrations; talking encyclopedias; signature- and fingerprint-verification systems; sophisticated graphics programs; low-cost expert systems for personal computers; and complex programs for domestic robots. Industry observers say everyone from Dow Jones to the Library of Congress to literally every publisher with an electronic-publishing division is looking into the amazing possibilities of this cheap, portable mass-storage medium.

All this may sound revolutionary, but in fact, optical-recording technology is nothing new. Research has been going on in the area for the last twenty years. Probably its best-known commercial spinoff is the videodisc—which has not yet really taken off. Larger optical discs—five and a quarter, twelve, and fourteen inches in diameter—are beginning to be used by many industries as a mass-storage medium for computer data.

In optical recording, a tiny laser is used both to record and to read data on a disc made of heat-sensitive, reflective material. The pinpoint laser beam (just one micron, or one one-thousandth of a millimeter, wide) records on the disc by burning a series of pits into its surface. Each pit represents a single bit of digital information. The data are read by scanning the disc with another semi-conductor laser. The laser light is bounced off the pits into a photo-detecting device, which interprets the absence and presence of light as the "1" and the "0" that are the basic binary code of computer language.

The first commercially available version of the storage technology for home-computer users will be C.D. ROM (read-only memory). Sony, Matsushita, North

IMPORTED

HENKELL Sparkle from the Rhine



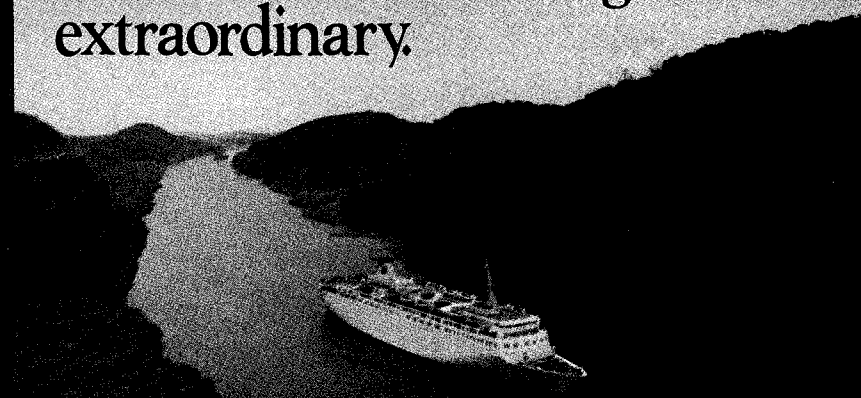
Henkell Extra Dry is made from specially selected grapes to the Henkell family's century-old standards. You'll find the taste elegantly dry, the bouquet delicate, the fine natural sparkle scintillating. Yet the price is delightfully affordable. When you're in the mood to sparkle, enjoy the sparkle from the Rhine.

HENKELL EXTRA DRY. IMPORTED FROM THE RHINE VALLEY

© 1984 HENKELL SPARKLING WINE IMPORTED BY RENFIELD IMPORTERS, LTD., N.Y., N.Y.

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RESORTS INTERNATIONAL AIRLINES
A subsidiary of Resorts International Inc.,
operators of fine hotels and casinos.

American Philips, and Denon (part of Hitachi), to name just a few, all plan to begin shipping C.D. ROM discs and drives in early 1985. Last week, industry giants 3M and Philips jointly announced that 3M will use Philips production technology to make C.D. ROM discs, and Philips will market a C.D. ROM drive in 1985. Perhaps more significant, according to Ed Rothchild, publisher of the industry journal *Optical Memory News*, IBM bought 1.5 million small discs, causing rampant speculation about its plans.

Manufacturers are counting on the growing consumer awareness of compact-disc audio technology. According to the Compact Disc Group, sales for audio discs were 800,000 in 1983. Some estimates forecast that sales for 1984 will total 4.5 million. Prices for the drives and discs are expected to plummet dramatically by 1986, with drives plunging from \$700 to \$200 and discs dropping from \$20 to \$8. Sales of optical discs for computers will explode from \$22 million in 1986 to \$520 million in 1994, according to a recent report, "Optical and Magnetic Disk Media," released by International Resource Development, a market-research firm in Norwalk, Connecticut. "IBM is the wild card," says IRD's Joan de Regt. "If they go for it, the technology will really take off. We forecast sales will grow from \$220 million in 1986 to \$1 billion in 1994."

But the real key to the success of the technology will be the availability of discs that can not only be read by personal computers but also erased and recorded on, like today's floppy discs. That, say experts, is not so far off. Prototypes of such technology have already been demonstrated by several companies, including Matsushita and Sony.

Disc- and drive-makers are quick to call C.D. technology the best thing since the Gutenberg printing press. They point out that immense reference libraries can now be shipped in a single envelope; a complete library of business programs could be offered on a single disc—and, perhaps most attractive to the software industry, programs can be encoded so that pirates can no longer make illegal copies.

But some industry analysts are less enthusiastic. "The great bulk of software is already geared toward floppy discs," says Kenneth Lim, an analyst at Dataquest. "You are not going to have an overnight revolution." That's what they said about personal computers.

"The technology is in an embryonic stage now," concludes Almon Clegg, general manager of Matsushita Technology Center. "By 1986, it will just be starting to walk." "It's going to evolve quite fast," says David Lachenbruch, editorial director of *Television Digest*. "This is finally going to wed computers

and video and audio technology into a single multifunction system."

Best Bytes

VCR SOS: HIGH-TECH HOME ENTERTAINMENT centers are a house burglar's dream, and videocassette recorders are an easy target. So a California company has come out with the Videolok. It looks like a cassette, but when it's inserted into the machine's deck, the slightest motion sets off an earsplitting alarm. It's \$49.95 from Newport Communications International, 4120 Birch Street, Newport Beach, California 92660.

Kid's Cassette: Paramount Pictures is hoping that technology can help prevent child abuse. Henry (the Fonz) Winkler hosts a home videocassette program that teaches children basic skills to avoid potentially dangerous situations. The *Strong Kids, Safe Kids* videotape also includes a sixteen-minute blank section to be used as a permanent "videoprint" of the child, for use by police in case it is ever needed. So as not to frighten children, the material is an entertaining mix of serious talk, humor, and songs. The Fonz is assisted by TV stars John Ritter and Mariette Hartley, and two family-relations experts. It's \$29.95 from Paramount Home Video at video and tape stores.

High-Tech Trivia: The Trivial Pursuit mania has spawned a mass of computer variations. Now Suncom has a new idea—hand-held controls so up to four players can compete against one another. PQ—The Party Quiz Game runs on the Apple II, Commodore 64, and Atari and soon on IBM personal computers. Questions cover the typical trivia trail. It costs from \$69.95 to \$74.95 depending on the computer model. From Suncom, 260 Holbrook Drive, Wheeling, Illinois 60090; (800) 323-8341.

Digital Child Care: It's not exactly a digital Dr. Spock, but it's about as close as a software program can get. "Discover Your Baby: Birth to Two Years" tracks a newborn's development on a monthly basis. Parents start the program by entering the child's birth date, name, weight, and other vital statistics. Each month, they answer a series of questions about the child's progress. The program generates a profile, recommends various exercises, and indicates whether the child is above or below the national average, so parents can take remedial action, if necessary. The software also includes a "memories section" for nostalgic trivia—a kind of electronic family album. Important events, such as the child's first word or step, are marked with visual effects. It's \$69.95 for the Apple II, and soon will be available for IBM personal computers, from the BHT Group, 883 Stierlin Road, Mountain View, California 94043.

Neustadter



Photograph by Pacione

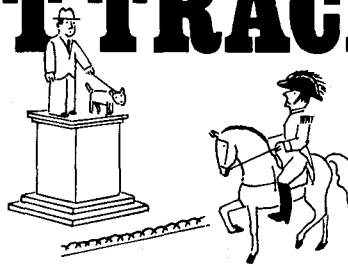
Fisher Dyed Fitch with
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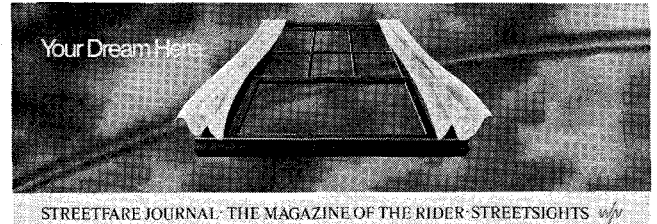
AMENITIES

Bus Words

STRAPHANGERS ON THE city's buses often find themselves staring dully at *victimás de hemorroides* and smiling graduates of the Taylor Business Institute. But lately, riders have been

finding colorful Magritte-type images, cartoons, jokes, and poetry in their line of sight.

YOUR DREAM HERE, proclaims one poster that shows an open window



STREETFARE JOURNAL: THE MAGAZINE OF THE RIDER-STREETSIGHTS

superimposed on a rainbow. Another, RULES OF THUMB, tells you that you should

"expect to lose one sock every time you do your laundry." And there are a variety of "minims"—cryptic cartoons, one-liners, and such peculiar facts as "The way to a man's stomach is through his esophagus" (complete with a diagram of the torso).

These posters are actually pages of a new "publication"—"Streetfare Journal: The Magazine of the Rider"—designed specifically to be read on buses. The magazine was developed by Marc Winston, president of Winston Network, Inc., and creative director Steve Strauss, and has just recently been introduced into the city. (W.N. holds the exclusive contract for advertising space on city buses, and leases the space to ad agencies.) If the concept seems familiar, it's because the Winston Network tried the idea in the sixties, when the series of ads was called the "New York Bus Riders Digest."

"We want to give riders an original way of looking at ads," says Strauss about the new project.

As "Streetfare Journal" expands, says Winston, his agency plans to introduce more features, including "sniglets"—playful word inventions by *Saturday Night Live's* Rich Hall.

"We have a captive audience," he adds. "They need a giggle." PEGGY TYRE

COMING UP

THE NIGHT STUFF

"WHEN I WALK DOWN THE STREET," SAYS artist David Wojnarowicz (pronounced Vo-na-ro-vich), "I come away with violence." And violence is what he paints. Wojnarowicz's work, done in various media, is filled with representations of animal corpses, dying drug addicts, and

on the streets of New York, and by sixteen, he was off to spend two years riding freight trains across the United States.

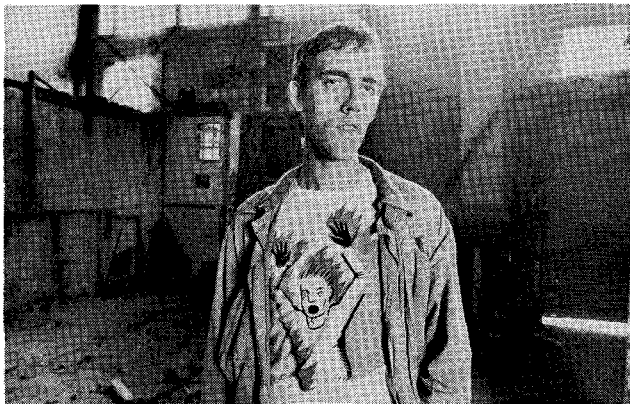
Back in New York, Wojnarowicz moved into a halfway house for ex-convicts (although he had never been in jail); he began stenciling the walls of abandoned

warehouses and piers on the West Side and photographing his images. He also joined a band called 3 Teens Kill 4. His instrument was a pocket tape recorder, and his music was a collage of the sounds he collected on the city's streets.

Three years ago, after his street paintings began to be noticed, he was asked to participate in a group exhibit in SoHo. "After that, it just seemed to be one thing after another," he says. Dean Savard, director of the Civilian

Warfare gallery, saw Wojnarowicz's work and asked him to show at the gallery. "It's not that he's a great painter as such," says Savard. "He's a great artist—his ideas span so many media." Wojnarowicz has since been in shows both in the city and around the United States.

Wojnarowicz, 30, is tall and almost gawky. Speaking quietly and smoking cigarettes down to the filters, he says, "I paint what people don't like looking at or dealing with." But on a recent trip to Argentina, he began painting watercolor landscapes—which he doesn't plan to show. "The quiet stuff is what I keep in," he says. "The non-quiet stuff is what I express." AMY VIRSHUP



homosexual rape. He stencils hard-edged images in primary colors on garbage-can lids and supermarket sale announcements, paints over maps and wraps them around plaster heads, and once put rabbit ears and cotton tails on cockroaches. If, as one critic wrote, all this is "straight from the streets," it's understandable, because so is Wojnarowicz.

The painter, whom the *Village Voice* has called "the spirit of East Village art" (and whose work can be seen beginning this Thursday at the Gracie Mansion Gallery), grew up mostly in New Jersey, but was running away from home frequently by the time he was nine. At fourteen, he was living

PRIVATE LESSONS FROM SYDNEY BIDDLE BARROWS

WHEN SYDNEY BIDDLE Barrows (also known as Sheila Devin, the Mayflower Madam) found her way onto the front page of the New York Post, I felt an immediate twinge of recognition. A little less than two years ago, she had trained me to be one of her chic, sophisticated, well-paid call girls.

I found Sheila one day while idly paging through the Manhattan consumer yellow pages. Her business—Cachet—was listed under "Escort Service." I was a nervous student at the Columbia University Graduate School of Journalism, looking for an investigative project. I didn't tell Sheila that when I phoned her. She invited me over for a look-see. Her instructions were: "Dress like you're going to have lunch with your grandfather at '21.'"

Sheila's office, in a townhouse on 79th Street near Fifth Avenue, was cozy, with wall-to-wall carpeting, a wall paneled in mirrors, and a French antique desk. Sheila herself looked like an investment banker: conservatively dressed in a tailored suit and skin-tone stockings, an expensive watch on her wrist. She was quite cordial and terribly

organized. I was convinced she was a misguided MBA.

"Some escort services are just fronts for prostitution," Sheila told me. "At some services, men call up and the service just sends out some bimbo in blue jeans from Brooklyn. That's not the way we work here. I run mine like a business, and the clients appreciate that."

"Most of my clients make over \$100,000 a year, but they have no social life. These are men whose

companionship—"the money's a lot less for that"—and those who wanted to be "intimate." The latter, I took it, predominated.

Somehow, I made it through the look-see without being disqualified. The next week, I returned for the training session. My fellow students were a young woman with a midwestern accent who said she had recently moved to New York to be a modern dancer, and Nicole, a very pretty

a taxi on the way to meet a client for the first time. I don't want you to get that nervous." She said that my first time she would give me a regular client, "somebody who will take time to talk to you, maybe order a bottle of wine."

"It's better than being a secretary," Nicole said.

Sheila passed out eight pages of instructions and talked about how to avoid the police and hotel security (she did a lot of business in the Waldorf-Astoria, she said) and what to say to clients. The instructions were long on how you should look ("Be sure to pick a hairstyle that can hold up to a busy evening") but short on what you actually did with the client. I got the feeling that was something you had to figure out on your own. After the end of the two-hour training session, I had a good idea of what Sheila's service was all about and enough information to write a story for my journalism class. I told Sheila I wasn't ready to start work because I was too busy finishing my master's thesis; she told me to give her a call when I was ready and that she had several graduate students who worked for her part-time.

When I began writing my story, I decided to call the police. I told an officer in the Public Morals Division of the New York City Police Department about Sheila. He was skeptical. Then I told him I had found her in the yellow pages.

"The yellow pages? You found this escort service in the yellow pages?" he asked incredulously. "Nah, you don't find any real call girls in the yellow pages—you gotta get 'em out of Screw magazine." As far as I know, the police never followed up on my tip. I did, however, pass my course.

ELIZABETH COLLIER

CACHET APPLICATION FORM

DATE _____

Name _____ Apt. # _____ Zip _____

Address _____ Business Phone _____

Home Phone _____ Beeper Number _____

Service Phone _____

Professional/Stage Name _____ Social Security Number _____

Birthdate _____ Place of Birth _____

Nationality _____ Children _____

Marital Status _____ Hair _____ Eyes _____

Height _____ Weight _____

Measurements _____

Foreign Languages:

1. _____	Fluent _____	Good _____	Fair _____
2. _____	Fluent _____	Good _____	Fair _____
3. _____	Fluent _____	Good _____	Fair _____

Educational Background:

High School _____ years completed _____ Degree _____

College _____ years completed _____ Major _____ Degree _____

Post graduate _____ year completed _____ Major _____ Degree _____

Other schooling _____

Current occupation _____

Please give a brief history of your work experience _____

Sports (indicate proficiency), Hobbies, Interests: _____

Please indicate which of these areas you are most interested in (you may check more than one):

Sightseeing guide _____

Bilingual interpreter _____

Escort _____

Corporate hostess _____

Social/sports companion _____

Trade show/convention work _____

Where did you hear about Cachet? _____

*Applicants must include a recent photograph.

Please enclose stamped, self-addressed envelope if you wish photograph returned.

Please return form to:

Cachet
70 Seventh Avenue South
Suite 101
New York, N.Y. 10014

PRICES

HERE'S WHAT IT COSTS TO advertise around town these days:

□ Single panel in bus shelter at 79th and Fifth Avenue through Miller Signs (11 Pennsylvania Plaza), \$2,000 a month.

□ Fifteen-second message every three minutes on the billboard at Times Square through Spectacolor (1 Times Square), \$16,145 a month.

□ Computerized message in 500 cabs through Taxigram (369 Lexington Avenue), \$5,145 a month.

businesses cause them to be constantly traveling—they live out of suitcases. But they are wonderful, interesting men."

Sheila was good at selling her clients to me. Her next step was to sell the job. At first, she didn't say anything about sex. But eventually, she began to talk about the two types of clients she had: those who just wanted

brunette who said she had worked as a call girl in California.

"I know you're not going to believe it, but it's really not that bad," Sheila told us. "Really. It's different than when a man makes love to you—this only takes ten minutes."

"Everyone is scared the first time," she continued. "I had one girl who threw up in

MAKING IT

LOTTO'S SECRET WINNERS

NOT LONG AGO, A SMALL store that sells cigarettes and Greek newspapers under the elevated tracks in Astoria, Queens, was sold for \$700,000—as much as 70 times the going rate for such shops. The reason for the high figure was the store's license to sell New York State lottery tickets. Around the city, owners of small-time stores and newsstands are finding they don't have to win the lottery in order to hit the jackpot.

Since January, the 5,000 lottery outlets in the city have sold more than \$440-million worth of tickets. (The vendors get a 6 percent cut from the state, while 43 percent goes to public schools.) The explosion began in late 1978, when the state introduced Lotto, the most profitable of the lottery



George Antzoulis, owner of Maspeth News

games. In 1979, its first full year, Lotto brought in \$49.2-million. Last year, that figure jumped to \$460 million. As a result, stores and shops that might have been done in by skyrocketing commercial rents have been transformed into valuable franchises.

"It's mind-blowing," says James A. Nolan, New York City's regional director for the state lottery. "There are two stores that sell our tickets across the street from each other in Rosedale, Queens. When they were sold last year, one went for \$250,000 and the other went for \$300,000."

Any shop owner can get a lottery license if he has an active enough clientele.

After a brief application process, the owner will be given a supply of \$1 "Instant" tickets to sell on a three-month trial basis. If sales are adequate, the agent will be allowed to sell Lotto tickets. (Even then, getting a computer terminal installed may take up to two years.)

"It's not first come, first served," says Nolan. "We want stores that can sell the tickets."

Over the last few years, though, lottery revenues have been coming in from some of the least likely corners of the city. A men's hairstylist across the street from the Port Authority bus terminal on 178th and Broadway takes in an average of \$18,000 a week, while Honey Bee Stationery, a Staten Island store, has sold as much as \$75,000 worth of tickets in seven days. But the hottest agent in town is a small magazine-and-candy store in Queens called Maspeth News. The shop has sold \$4.5 million in lottery tickets since 1980. Its owner, George Antzoulis, has a simple explanation for why people keep coming in.

"They want to change their lives," he says. "If they hit one of those big jackpots once, they can retire. That's why people come here. I don't think it's because of my good looks."

PETER BLAUNER

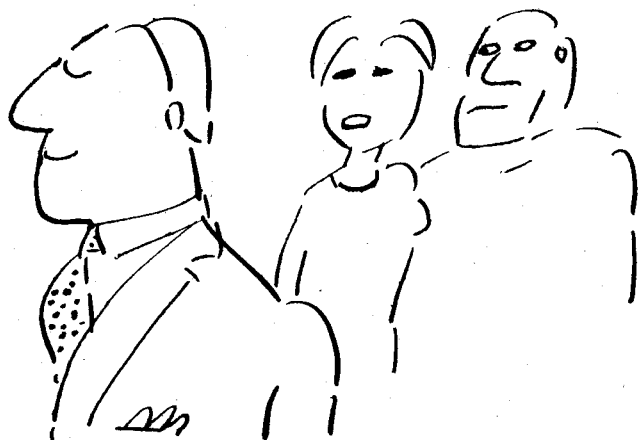
OVERHEARD

AT A MEDIUM-PRICED neighborhood restaurant recently, a fortyish woman, plainly and simply dressed, turned to her dinner companion:

"I've already dropped \$5,000 since the first of the year," she said. "That's three handbags and five dresses."

C.P.

PEN & PENCIL



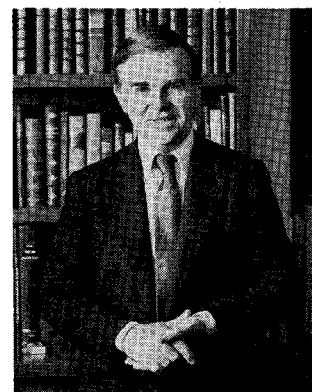
"He used to be the sweetest thing until he got his MacArthur."

ANTHONY HADEN-GUEST

CULTURE

The Book Of the Irish

FOR THE PAST TEN YEARS, some of the liveliest conversation about things Irish has taken place behind the Beaux-Arts façade of the American Irish Historical Society on Fifth Avenue. There, Dr. Kevin Cahill—once a member of Governor Hugh Carey's kitchen cabinet—has presided over a good many evenings of first-rate Irish-American poetry, music, and serious talk. And each year, he's preserved the finest poems, prose, and lectures in the AIHS's annual *Recorder*. Unfortunately, *The Recorder* is rarely seen outside the small circle of AIHS members. The solution: *The*



American Irish Revival, Cahill's 807-page compilation of *The Recorder's* best stuff.

Jimmy Breslin contributed a piece about Irish cops quelling Irish riots in Manhattan 120 years ago, Seamus Heaney a few poems, critic Denis Donoghue an essay about poetry and violence. Others reached back to the work of Yeats and O'Casey, reaffirming, as Cahill says, "our ethnic love affair with the power, meaning, and music of words." *The American Irish Revival* is available for \$37.50 from the Associated Faculty Press, 90 South Bayles Avenue, Port Washington, New York 11050.

E. P.

WHY NOBODY STAYS JUST ONCE

THE HOTEL PARKER MERIDIEN

Maurice,
one of
America's



few truly
Parisian-
inspired
restau-
rants.



New York's
invigorat-
ing Central
Park just
two blocks
away.



Our ever-
present
concierge



& room
service
that's truly
a moveable
feast.



From pent-
house
pool
to squash
courts
below to
congenial
cocktails
in Le Patio.



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stimulating.

Has the energetic hospitality of the French ever been more generously translated? Into the joys of our talked-about nouvelle cuisine, the inviting luxury of our rooms, the incomparable accommodations of our corporate

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Houston
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New York
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San Francisco

BY RUTH GILBERT

**RUTH
RECOMMENDS**

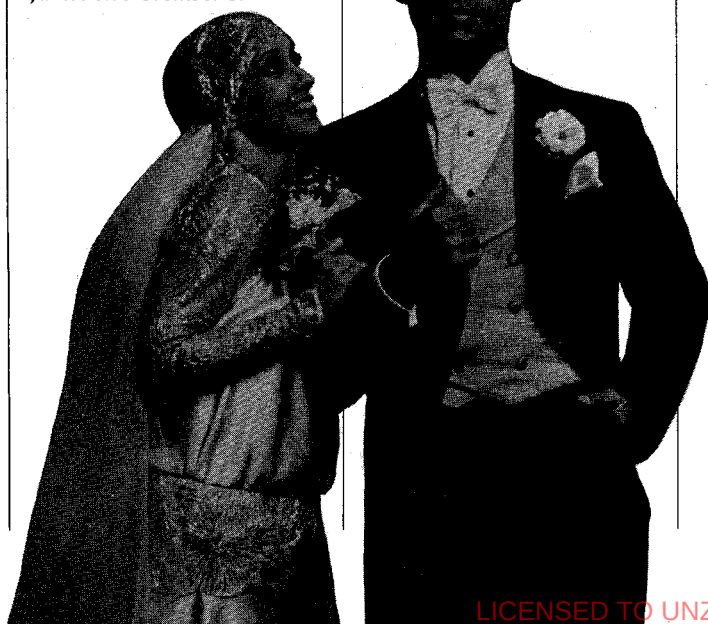


'I HEAR MUSIC... OF FRANK LOESSER AND FRIENDS'

Jo Sullivan hears—and sings—the familiar songs of such Friends as Weill, Gershwin, and Puccini. Colin Romoff is at the piano, and it all takes place at the Ballroom Theatre.

'MY ONE AND ONLY'

There's a pair of new stars replacing Twiggy and Tommy Tune in Broadway's wonderful musical—namely Sandy Duncan and her husband, Don Correia. Here they are, all dressed up and ready to begin performing at the St. James on November 1.

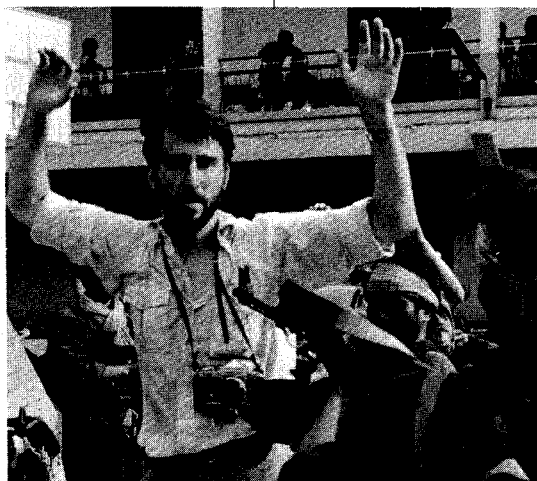


"British Film," the Museum of Modern Art's biggest movie series ever, includes over 300 films from the last 90 years. Part One runs through February 5, 1985.

'THE KILLING FIELDS'

Here is a scene from the film drama of war and friendship set against the background of the fall

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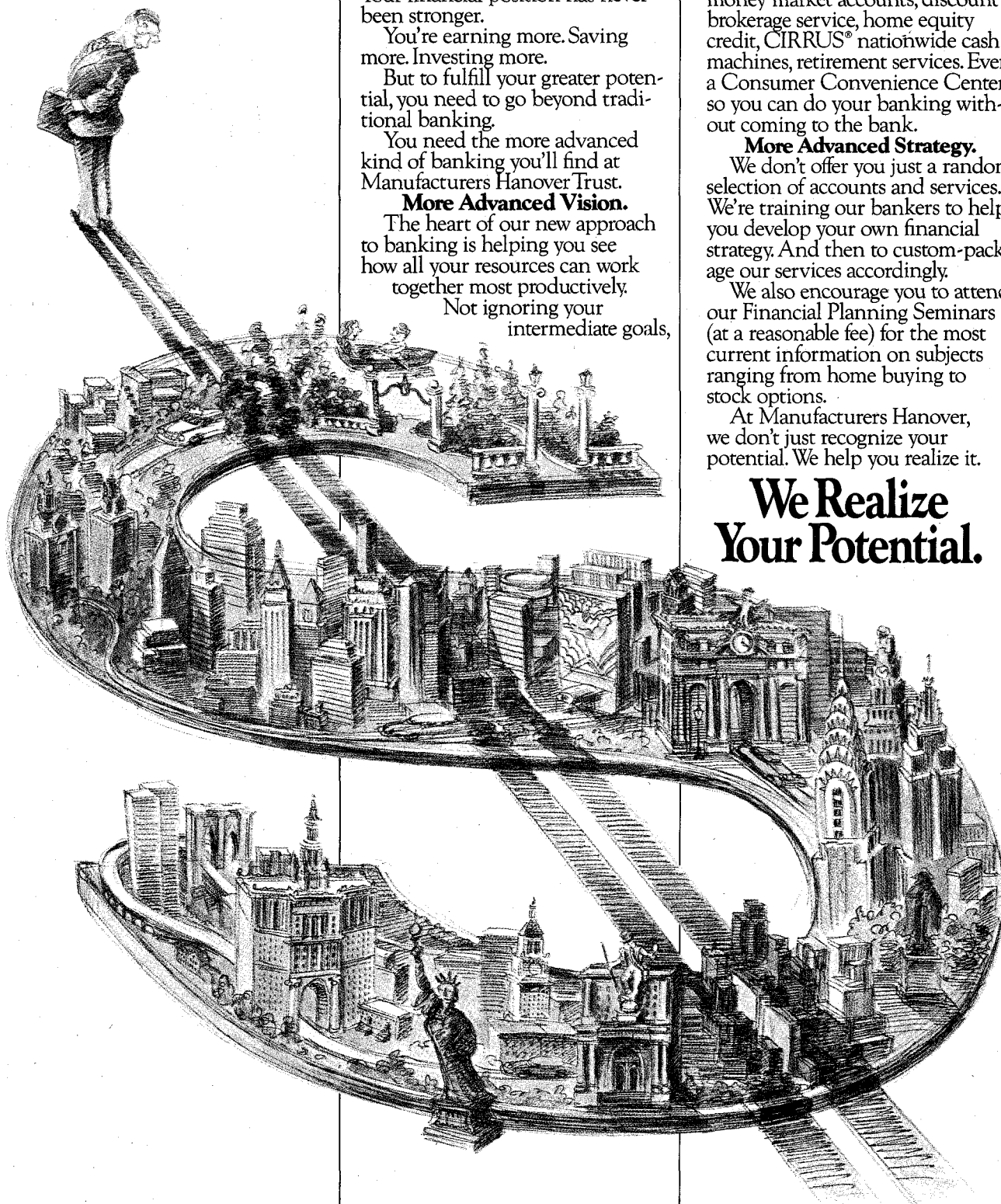
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Illustrated by Alan E. Cober

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NOW THE VERDICT

BY MICHAEL KRAMER

ON THE DAY AFTER THE LAST Great Debate, when the polls were at odds and the gap between Ronald Reagan and Walter Mondale was either closing or widening, a strange dissonance enveloped the Mondale team. Some of the candidate's senior advisers were heard to urge Reagan's defeat as a modern equivalent of England's retirement of Winston Churchill after World War II: Thanks for a job well done, but we need someone else now, so get lost. But Mondale himself seemed to sense that he was closer to losing than winning, and he began to appear desperate. The week before, Mondale was at pains to describe Reagan as disengaged without calling him incompetent. Now the moderation has been abandoned. The president, says Mondale, is a man who "cannot discuss any major issue without making a major mistake... the most detached, the most remote, and the most uninformed president in modern history."

For their part, the Republicans seem content to charge that Mondale is "weak." The very best he could be, they say, is a slightly better Jimmy Carter. As vice-president, Mondale once wrote to Carter "that my personal and political success is totally tied to yours and the achievements of your administration." The Republicans are happy to leave it at that. At least for now. If the race tightens to single digits, one can expect Reagan to join Mondale off the rhetorical deep end. Meanwhile, despite the talk about America's future, the real question—with an incumbent up for re-election—is Ronald Reagan's record. Which is as it should be. The best predictor of future conduct is past performance; campaign babble is for the evening news.

So how should we weigh the president's first term—what is *central* to a judgment of his presidency, and what, if anything, is the Mondale alternative?

AS TO THE CHARGE OF disengagement, if one chooses to be appalled by such things, there is ample support. The president, says one of his own aides, "probably spends two or three hours a day on real work." Reagan himself has said, "I'm a lazy fellow. I work up to a certain point, [then] I say the hell with it."

"If the point... is to get a real inside view," said Senate Majority Leader Howard Baker after Louisville, "you got more of that tonight than I've ever seen in public with Ronald Reagan."

Remember when Reagan couldn't define "window of vulnerability," a term he had used for years in discussing the sorry state of America's defense establishment? Or those horrendous misconceptions about Russia's nuclear arsenal and our own; the hysterical confusion about his secretary of housing and urban development, whom he misidentified as a mayor; the bollixing of the name of the president of Liberia, Samuel Doe, whom Reagan welcomed as Chairman Moe; the time he referred to the vice-president as Prime Minister Bush?

To some, including Lou Cannon, his sympathetic biographer, Reagan's failure to "know how the federal budget works," his inability to comprehend that a conservative agenda can be every bit as expensive as a liberal one, is all beside the point. The president's "ignorance," says Cannon, "[is] his armor, shielding him

Despite the grand talk of America's future, the real issue in this election is Ronald Reagan's past: How do we judge the president's first term?



When Reagan chooses to apply himself, he is the very definition of an effective executive. What he has done with this ability may be a different matter.

from harsh realities which might have discouraged some of his boldest initiatives while gradually weighing down his presidency." This is neither a frivolous point nor an apology. Rather, it is a key to appreciating Reagan's success. It goes, too, beyond the indisputable fact that the president is liked and trusted, that to many he is Uncle Sam incarnate, a figure perceived as somehow above the government over which he presides. It is Reagan as consummate politician rather than as marketing phenomenon that makes him a leader.

The proof came at the very beginning of the New Beginning. Just before the 1980 election, when Reagan's victory seemed inevitable, the common perception, echoed by *BusinessWeek*, was that the new president would "find it difficult, if not impossible, to accomplish [the] promised spending cuts" that were the centerpiece of his economic program. It wasn't long before Reagan defied those predictions, and he did so by impressively employing an array of political talents unseen since Lyndon Johnson. In the end, the praise he received was deserved, the more impressive because it came even from those who opposed him. "I stand in awe . . . of [Reagan's] political skill," said the House Democratic leader, Jim Wright. "I am not sure that I have seen its equal."

"He has proved," said the *New York Times*, "that the Presidency remains a pre-eminent force, provided only that its occupant knows how to combine an election victory with a sense of executive priority and bargaining skill. . . . [Reagan has provided] a lesson . . . in leadership—and how not to generalize too quickly about the weakness of the modern Presidency."

The point cannot be clearer. When Reagan applies himself in the service of an idea or philosophy in which he believes deeply, when he chooses *not* to be lazy, he is more than merely in charge—he is the very definition of an effective chief executive.

What Reagan has actually made of this ability may be a different matter.

THE ECONOMY," SAYS WHITE House Deputy Chief of Staff Michael Deaver, "is obviously the hook, where you get their attention."

The record can be read in many ways. To begin with, it should be clear by now that the current recovery—Reagan calls it an expansion—is at variance with the administration's supply-side theories. The original notion posited that tax cuts would spark business investments, which in turn would generate an increase in government revenue. It didn't happen that way. Instead, today's good times are mainly the product of a classic, demand-driven Keynesian upturn hard on the heels of the worst recession since the Great Depression.

At the beginning, Reagan said he would cut taxes, increase defense spending, and balance the budget by 1984. Today, the deficits attributable to his administration alone are close to the combined red ink of all presidents from Franklin Roosevelt through Jimmy Carter. "What's

saved him," says Orin Kramer, a banking consultant who served as a principal Mondale debate strategist, "is that idle plant capacity, investment from abroad, and the cash that's come in from consumer spending have combined to produce the funds necessary for business to function without the need for industry to compete with the government for borrowed money. So the 'crowding out' that would send the economy into a tailspin has so far been avoided. The reduction in inflation touted as Reagan's greatest achievement is less the result of *his* policies than of the Federal Reserve Board, the stabilization of food and oil prices, and the massive recession. Meanwhile, the average American's overall tax burden has actually *increased* during the past four years, and unemployment, while down from the post-Depression record level of two years ago, is still higher than when Reagan's program took effect in July of 1981."

The problem here, and, to be fair, the problem with all economic analysis, is that the numbers can be made to tell almost any story. Ben Wattenberg, for example, expertly dissects the 1982 teenage unemployment figure of 23 percent in his new book, *The Good News Is the Bad News Is Wrong*. By the time Wattenberg's through, the *real* teenage unemployment situation is as follows: Out of every hundred American teenagers that year, there were only five who were not full-time students and who were looking for a full-time job. And of these five, three quarters had either voluntarily quit their last job or were looking for their first position.

Reagan, as with all presidents, is credited or blamed for the economy that exists when he stands for re-election. But it is not fair to conclude that he is simply lucky. Reagan's steadfastness is in no small measure responsible for the current boom. He stayed firm and kept his hands off when the Federal Reserve's monetary policies helped contribute to the recession. The cost in lost income, lost jobs, and failed businesses was steep, but in the end, the nation has emerged with a more competitive and productive industrial structure than it had in 1980. And, by way of contrast, consider that in that same year, 1980, after the Fed had acted in concert with President Carter to institute a tight money policy to tame inflation, it was Carter who blinked when a recession resulted. The controls were lifted and the recession ended, but interest rates and inflation soared again.

Also, as Charles Morris has pointed out in the *Los Angeles Times*, "Reagan's sacking of the illegally striking air traffic controllers, in 1982, probably did more than any single event to wring the inflationary impetus out of the economy. As late as 1981, wage increases were averaging about 10 percent, while productivity was flat or falling. In the last two years, average wage settlements have fallen to about 3 percent. . . . Since wages account for about half of industrial costs, the recent modest multiyear settlements by auto and mine workers ensure price stability for some time to come."

Above all, Reagan's most important economic contribution has been his single set of rules. It is uncertainty that most spooks the marketplace. The near-constant economic tinkering of

past administrations has been replaced by a simpler, leaner economy less encumbered by government intervention.

The deficit is still a major worry. It has failed as a campaign issue, but it lurks nonetheless, and no one can predict exactly when it will affect the economy or whether it will cause a rough crash or a soft landing. But somehow, someday, the piper will be paid. The problem with Mondale's tax-increase solution is that it may do more harm than good by curtailing economic growth and by creating the perception that he, like Carter, would never have his hand far from the throttle.

REAGAN'S ECONOMIC SUCCESS- es exist alongside the unfair- ness of his policies. The presi- dent's programs have favored the well-off. The poor have been disproportionately hurt. Reagan, as Senator Pat Moyni- han says, has presided over a vast transfer of wealth from the bottom of the income scale to the top. The federal-tax burden has shrunk dra- matically for those in the higher brackets. Those at the bottom have been unconscionably hit: In 1980, a family of four at the poverty line paid \$462 in federal taxes. Today, that family pays \$1,079.

The theory, as David Stockman admitted in his famous *Atlantic* interview, was little more than warmed-over trickle-down economics. Too little has trickled down. More than a half- million people, mostly children, have been pushed into poverty by the administration's budget cuts. The government's own General Accounting Office reports that a half-million fatherless families have been thrown off welfare. Of these, between a third and two thirds have been left without any kind of health-care coverage.

On the social side, the president's record may be even worse. Along the way during Reagan I, the administration supported tax exemptions for segregated private schools and tried to continue federal aid to institutions that practice discrimination in their non-federally-funded programs. Only a loud outcry caused the Reaganites to back off—and nothing they've done since has contradicted the insensitivity and near-racism those attempted actions reflect.

Little—almost nothing—has been done about the thousands of toxic-waste dumps that are poisoning the environment. With respect to abortion, a good deal of creative thinking has successfully thwarted the spirit of the Supreme Court's decision legalizing abortions. Through executive fiat and laws urged on Congress, the administration has managed to cut off federal funds for abortions, except in cases where the life of the mother is endangered. Even in cases of rape or incest, no federal money can be used. The net effect has been to deny abortions to the poor, and too often it is these women who are financially incapable of supporting their unwanted children. Reagan II could be worse still. The president has pledged to appoint "pro-life" justices to the Supreme Court. Five of the sitting jurists are 75 or older; some of them will surely

leave the bench in the next four years. Abortion could be outlawed entirely.

It is fashionable to say that Reagan's primi- tive social views are not deeply held, that he has cleverly patronized his most right-wing con- stituency with harsh rhetoric in order to keep its social agenda at bay, and that he would con- tinue this ploy in a second term. Perhaps. But there is no guarantee—and, again, the history of the president's successes teaches that when Reagan truly focuses on a goal, he almost al- ways manages to get what he wants.

THE DIRTY LITTLE SECRET ABOUT Reagan's prized budget cuts is that they haven't been cuts at all. As a percentage of the gross national product, federal spend- ing has actually increased dur- ing the past four years. Reagan's cuts are merely transfers. The money has gone to the Pentagon—some for a much needed im- provement of America's military machine, some for weapons of questionable value, too much for an out-of-control defense establish- ment. The horror stories are so common they've lost their appeal—the \$15 hammer bought for \$435, the 4-cent electron tube purchased for \$110. The list is endless, the indictment dis- quieting. "The president," says a senator of his own party, "doesn't have a personal under- standing of the problem, and [his secretary of defense] isn't challenging the [military] powers." Interservice rivalries, duplication, and lack of coordination are greater than ever. The services compete as though they don't trust one another for support in battle. The army refuses to rely on the air force for tactical air support, so it buys attack helicopters. The navy argues for more carriers because it fears that in wartime the air force will concentrate on its own mis- sions. No one referees.

In an earlier time, Mondale opposed many of the weapons that today constitute the backbone of our arsenal. But Mondale has been born again. The difference between his and Reagan's projected defense budget is minimal. The prob- lem is the same with both candidates. In a world where power is the ability to define an interest as "vital," neither man adequately appreciates the gap between America's self-defined world- wide commitments and the military's capacity to defend them. Neither man even accepts the irrefutable conclusion that despite the consid- erable power the nation *does* possess, its armies have performed dismally in recent years.

Beyond this, which is cause enough for de- spair, the Reagan record in foreign policy is a tale of incoherence and indecision—although there are notable achievements. In Europe, Reagan held the Alliance together and saw the crisis over the deployment of Pershing missiles converted into an American triumph. In Cen- tral America, in the face of scathing criticism, the administration is seeing its policy vindicat- ed. It has stuck by El Salvador to the point where President Duarte has significantly cur- tailed the death squads and may now actually be making progress in the talks with the guerril- las who oppose his government. In Nicaragua,



The dirty little secret about the Reagan budget cuts is that they haven't really been cuts at all. They've been transfers. The money has gone to the Pentagon.

Though the Reagan record in foreign affairs is a tale of incoherence, it's been successful in many respects. In Central America, for example, the administration is seeing its policy being vindicated.

there is, finally, agreement on the nature of the Sandinista regime—an expansionist Marxist clique that has thrown its nation into economic turmoil while threatening its neighbors with the export of revolution. Mondale is wrong to seek further confirmation of Nicaragua's intentions. They have never been hidden and aren't today. The only legitimate quarrel should involve America's intentions. Should the United States support the overthrow of the Sandinistas, or merely an end to their extraterritorial designs?

THIS QUESTION LEADS DIRECTLY to a consideration of Reagan's view of Communist regimes, and the central concern, as Stephen Rosenfeld has put it in the *Washington Post*, is this: "No matter who is elected, the large issue in the next term will not be the amassing of further power. It will be the conversion of power into greater global stability. . . . If strength was the standard in 1980, strength plus subtlety is the requirement now."

With respect to the Soviet Union, Ronald Reagan has been anything but subtle. The president's view is Scoop Jackson's: The Soviets are like hotel burglars; they try every door until they find one that's open. Given recent history, who can dispute this? The Russians sign agreements only when their own forces are superior or sufficient, or when their technology is so inferior that a freeze is in their best interest—and they observe or break those treaties at will. Their eagerness to manipulate American public opinion, their on-again, off-again preference for détente as a way of weakening America's resolve while they range about the globe, was telegraphed as far back as 1922 when Lenin was preparing for the Genoa Economic Conference. In the 1970s, it was their adventurism in Africa and Asia that contributed to the demise of the Nixon-Brezhnev détente.

The implications of this record for arms control are simple. The United States should avoid signing agreements for their own sake. Over time, Americans have learned that an absence of arms-control negotiations does not, by itself, lead to serious escalation of the military competition. And paradoxically, the development of some of the most controversial and destabilizing weapons systems on both sides—cruise missiles, multiple warheads, and Russia's SS-20s—was in part fueled by the arms-control process.

This much Reagan understands without trouble because it confirms his prejudice. But he doesn't seem to comprehend at all the need to distinguish between states firmly within the Soviet orbit and those other left-leaning nations that would like to reduce their dependence on Moscow. The trick is to avoid pushing those countries back into further dependence on Soviet support. This is why the overall state of the relationship is important. Arms control in and of itself may be psychologically appealing, but it is significant only if it helps to create a less tense atmosphere generally. Reducing tensions while remaining firm enough to restrain Moscow from its Third World meddling should be the goal of American policy. By his toughness,

Reagan has managed the latter admirably, but he hasn't a clue about the former.

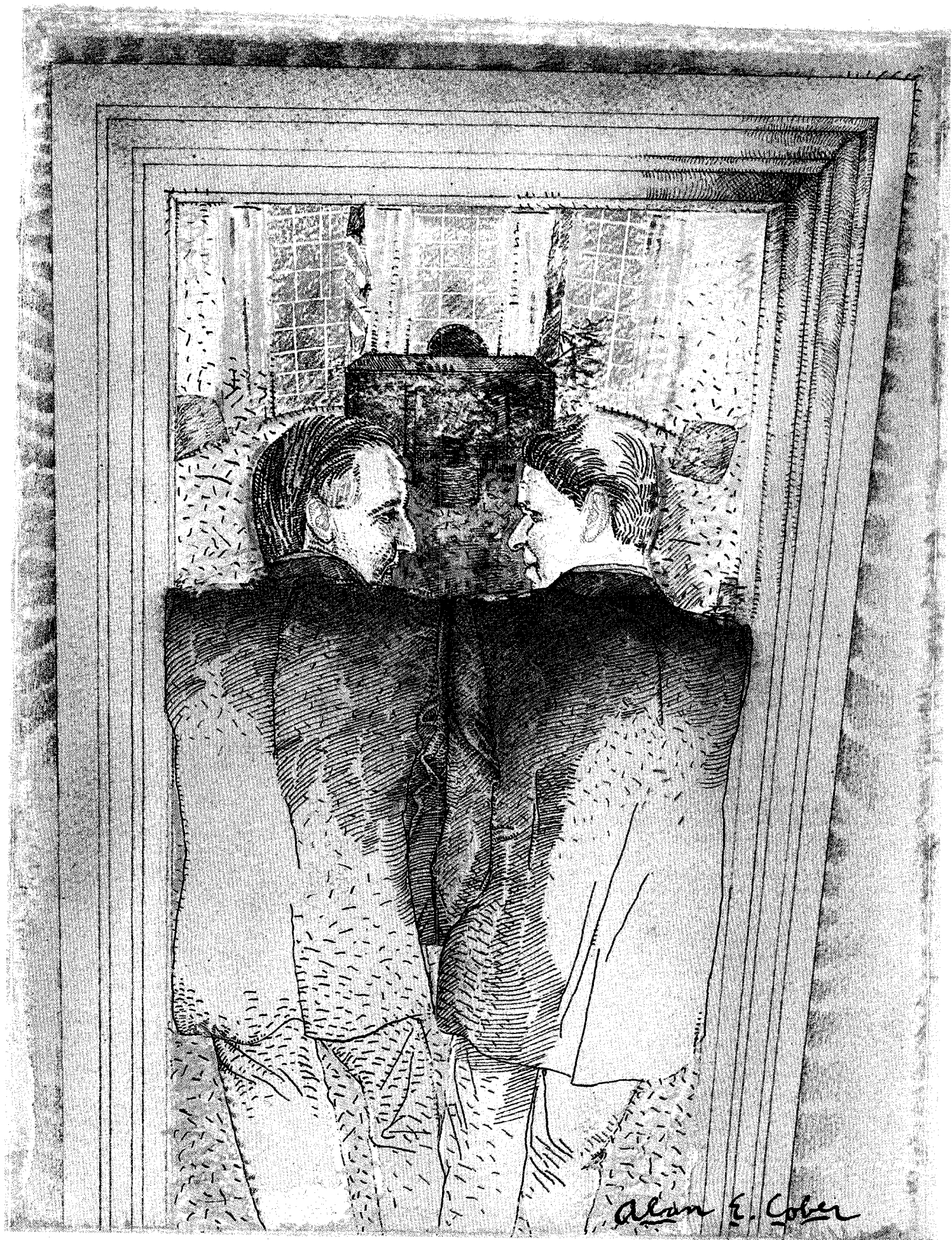
Right now, as Columbia University's Seweryn Bialer has written, the Russians are "taking a break, emphasizing consolidation and adopting a relatively passive approach to world politics." How long this will last is anyone's guess, but, as Bialer says, a new Cold War "fulfills all the requirements necessary for popular and elite support" in the Soviet Union. It can justify sacrifice at a time of increased economic trouble and help the Soviet leadership explain away its failures to improve the average Russian's standard of living.

In the long run—and foresight has never been a Reagan strength—the irony, as Bialer says, "is that in all probability the best chance for the liberalization of the Soviet system rests with our ability to manage peacefully our conflict with the Soviets. . . . One cannot say whether in the Reagan entourage there are people who consider that the worse the situation goes for the Soviets, and the worse that the system shows itself to be, the better it is for us. But it is clear that Mr. Reagan's rhetoric, attitudes, and policies with regard to negotiations are contributing factors in preserving the characteristics of the Soviet system at its worst."

OVERALL, A CAMPAIGN THAT promised the sharpest ideological clash in years has been fairly useless. An old-line liberal Democrat caught in a conservative era has tried to change his spots but has floundered because the role is so foreign. An aging president bumbled for 90 minutes, but recovered. Which was—which is—the real Reagan? The age issue came and went, and the etiquette police jumped on those who treated Geraldine Ferraro as they do any other politician—which is exactly how she said she wanted to be treated.

Little if anything has been illuminated during the past two months—in part because the electorate knows both candidates too well but also because the challenger has been unsure of his stance. What we wanted to see from both sides, and what we expected, was the kicking of more ass, not less.

No president is perfect, and most in recent memory have been disappointments. Reagan's case is a hard one, harder still because it is so very difficult to separate the truly central accomplishments and failures of his presidency from those that are merely peripheral. His social policies make him hard to admire and easy to dislike. His macho posturing is sometimes welcome and sometimes not. To me, nothing he's done in the campaign has been more shameless than his passing the blame for the marine disaster in Lebanon; last year, when he perceived his interests differently, he shouldered the responsibility squarely. Nevertheless, in many respects, Reagan has been strategically successful, if tactically messy. And given our lack of luck with chief executives, it is perhaps unwise to argue with success, no matter its true origins. Perhaps one ought not to tug too violently at the loose ends.



THE JOYS AND SORROWS OF JOINT CUSTODY

LIFE WITH FATHER...AND MOTHER • BY MARILYN WEBB

LILA MARGULIES, WHO IS TEN, IS lying across her father's oak platform bed, tracing the antique-quilt patterns with one finger. Ask her what advice she'd give children when their parents get divorced and she'll tell you what she told her friend Laini, whose father now lives in Boston.

"If you can, call him up and write him letters and visit him once a month," Lila says. "Then you can get to know him better, and maybe then he'll get the thing you're trying to tell him—that you want him to move back, because Boston is a long way away. Usually if you tell these things, you're unlucky and it doesn't happen. But if you tell them and it does, well then ... you'll be a lucky kid."

To Lila, being a lucky kid means not having to choose between living with your father and living with your mother. She and her thirteen-year-old sister, Becky, are part of a new generation—children who spend relatively equal time in each of two houses, commuting regularly between them. On Mondays, Tuesdays, and alternate weekends for the past few years, they've lived with their mother and her boyfriend in a co-op on West 79th Street in Manhattan. The rest of the time they have been a few blocks away, with their dad and his girlfriend in a co-op on West End Avenue at 75th Street.

"I don't know why it always ends up that the child is with the mother," Lila says, thinking of some of her classmates. "At first, they said it was because men don't have babies (except for Mork), but if it weren't for the fathers, there

wouldn't be the babies. My dad's just as good a parent as my mom. For a kid who's divorced, I guess I'm one of the luckiest."

IT DOESN'T TAKE A PROPHET TO know that families in America are changing. Today, one of every two marriages ends in divorce, and if present trends continue, two marriages out of every three soon will. One million children are involved each year, and most of them are between the ages of five and twelve. By 1990, unless something changes, half of all school-age children will live either in step-families or with one parent. To avoid that early good-bye to one parent, joint custody is quickly becoming one of the more promising post-divorce solutions.

Begun as an experiment in the late sixties, joint custody has swept the nation in the last five years. Dr. Doris Jonas Freed, a Manhattan attorney and a National Bar Association custody expert, points out that at least 30 states have replaced traditional sole-custody laws with joint-custody statutes—and legislation is pending in many other states.

The labels vary—"joint parenting," "co-parenting," "joint custody"—but all refer to a judge's ordering both parents to share the rearing of their children. The order can require only joint *legal* custody (which means parents share only in major decisions), or it can include joint *physical* custody (which means actual co-parenting).

"If parents are not warring and are trying to promote harmony, and if the children agree," Freed says, "joint

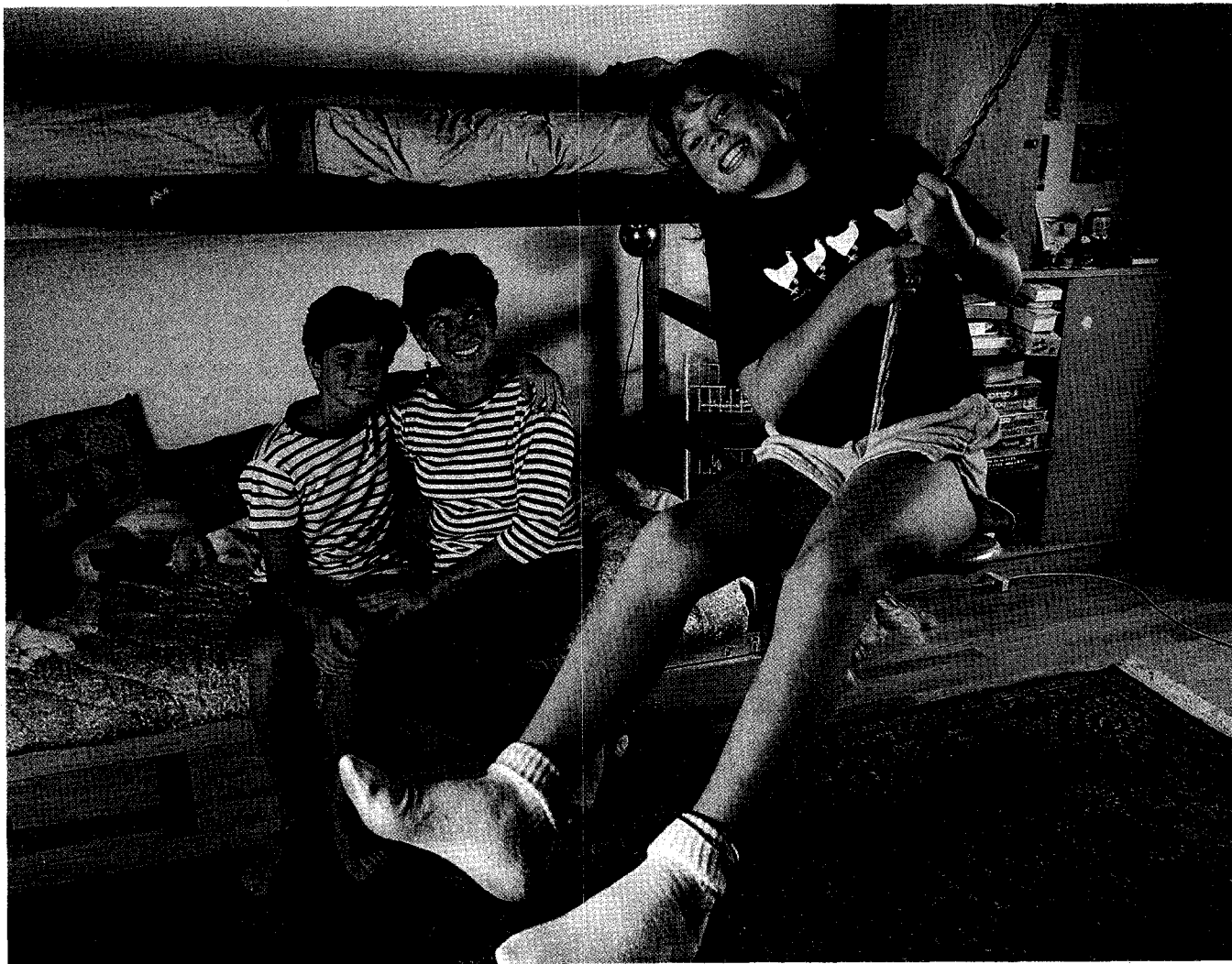
custody has a darn good chance of working, and it's more like what children had before the divorce."

Couples who agree on a co-parenting plan may arrange joint custody in New York. But at the moment, there are no statutory laws that mandate joint custody; indeed, several co-parenting bills have been bitterly contested here. In 1981, a bill making joint custody an option after divorce passed the Legislature but was vetoed by Governor Carey. And in 1982, the governor vetoed a more watered-down version. Why? Some of the state's women's groups had opposed the bills out of fear that joint custody could jeopardize a mother's financial stability.

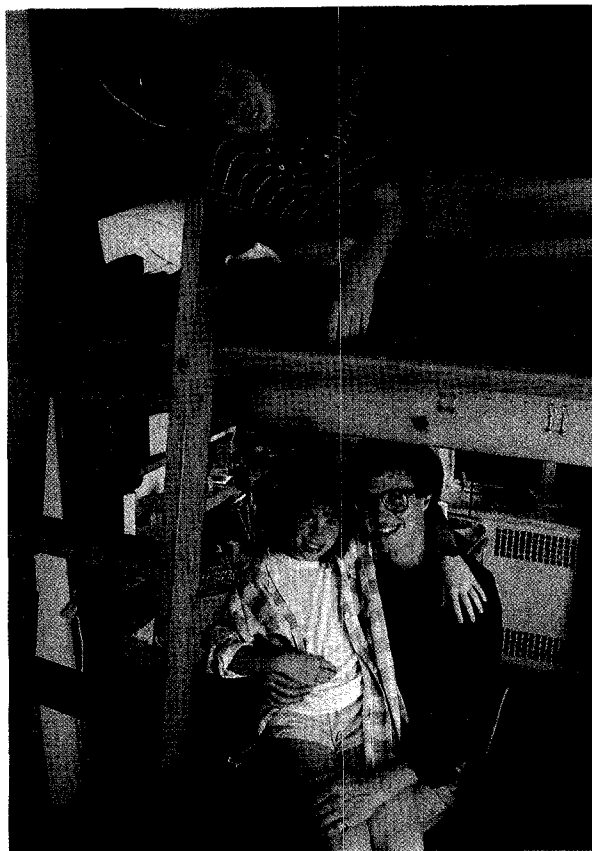
But soon there will be another push for legislation. In January, the state's Law Revision Commission expects to present a bill to the Legislature that would revamp the state courts' custody-decision-making system.

"We're still working out the details," says the commission's Michael Hutter. "But one thing is sure—the bill would not mandate joint custody if one parent is opposed to it. What it *would* do is make joint custody a statutory option for the courts. It's true that by granting joint custody judges have implied that it's legal, but at the moment there's no legislation that covers the joint-custody arrangement. Our bill would therefore make joint custody an option that's written into law."

Under this bill, if one of the parents disapproves, it will continue to be up to the judge to determine what to do in that particular case. "It's important to note," says Hutter, "that the Court of Appeals



Seeing Jane Umanoff's and Fred Margulies's co-ops is like having double vision. Each one has three bedrooms, a piano, and a complete set of children's clothes and toys for daughters Becky (above left) and Lila (above right).



has already handed down the opinion that joint custody should not be granted unless both parents want it. So it's unlikely that lower courts would approve such an arrangement if either parent demurs."

The bill would draw up a recommended mediation program to settle custody disputes. (As part of this program, licensing standards will be set for mediators.) If mediation doesn't help, the court will order someone to evaluate each parent, and then the judge will make his decision. Only if all these systems fail will couples find themselves before a judge in court. (Once a custody dispute *is* in court, it will be decided by a single judge from beginning to end. And all custody disputes will be settled within 120 days.)

COMPLICATED AS THE arrangement sounds, double homes are already a fact of life for a growing number of New York City kids. Two home phone numbers dot school class lists, single parents' groups advertise sessions for co-parents, and therapists offer joint-custody counseling. Susanne Hess and Roger Brach,

DAY BY DAY: "After Hebrew school on Monday, I go to my mom's, and Tuesday too," Becky says. "The second Hebrew school of each week and the next day, I go to my dad's. Weekends, they tell me."

divorce-mediation specialists, say that the majority of their clients are busy negotiating co-parenting agreements—even without the new legislation.

Most of these couples are professionals over 30 who can afford two separate apartments—people like Fred Margulies and Jane Umanoff, who are Becky and Lila's parents. Fred is a video consultant and producer for American Express, and Jane is the co-owner of Umanoff and Parsons, a chic wholesale bakery.

Seeing their West Side co-ops is like having double vision. Each one has three bedrooms, a piano, and two complete sets of children's toys and clothes. Loft beds slice one bedroom in each apartment. "We talk on the telephone a lot to make sure the schedule works, but each of us is the Parent when the kids are with us," Fred says. "Which means we each do the everyday things, like the cooking and the laundry or helping with homework or writing a note when one of the kids is sick." Obviously, the arrangement also gives them time to have an adult social life on off-days, and to work late at the office.

The couple separated just after they bought their West 79th Street co-op. Jane stayed; Fred moved out. "I started my business just when our marriage was disintegrating," Jane says, "so I had to work weekends and some nights, and Fred took care of the children a lot. He was always what you'd call an involved father, and when we separated, he was so much a part of life with the kids that there was no question but that we'd continue sharing." How to do it was the issue.

At first, they planned to let the children stay in the 79th Street co-op all the time and then to get a small second apartment, thinking they'd take turns moving in and out. But they couldn't agree on which apartment to rent. "In retrospect, it wasn't a good plan," Jane says. "You're essentially sharing a space, and it has to be antiseptic. You can't go leaving things around, and you feel a lack of privacy just when you're trying to rebuild a new life." Fred ended up moving into a place of his own.

But fitting the kids into his place was tough. His apartment was "just a hole in the wall," so Becky and Lila stayed there only on Wednesdays and every other weekend. "In the beginning, I felt jealous that Jane was giving them a home," Fred says, "but with me, there was only a couch. I wanted to have something

meaningful, so I did some research and met other people who'd tried co-parenting and came up with a few solutions." First, he got a new, larger apartment within walking distance of Jane's—one where Becky and Lila could each have a room. Then he found the Monday-Tuesday/Wednesday-Thursday schedule in a book (*Joint Custody and Co-Parenting*, by Miriam Galper, page 45). He and Jane used it for the last five years—until six months ago, when they switched to an every-other-week schedule.

Once Becky and Lila got used to the plan, remembering where to go wasn't so hard. But as they grew older, moving several times a week became too cumbersome. "After Hebrew school on Monday, I knew to go to my mom's, and Tuesday too," Becky says. "Then the second Hebrew school of each week, I'd go to my dad's, and the next day after that. And weekends, they would tell me." The new week-at-a-time schedule cuts down on some of the moving, which was giving Lila problems remembering.

"Moving back and forth is sometimes fun," she says, "because you can get a chance to do things at different houses and you get to travel by yourself. But it's also hard because you forget things at the other house." Although there is a complete set of essentials at each apartment, Lila has to stuff the occasional special things in her backpack. To keep track, she makes lists in her Day-at-a-Glance and consults the appointment book three times daily to be sure she doesn't forget where to go and what she needs to carry.

In January, on the days when she wrote "Go to M" or "Go to D," she listed the book *Alexander the Great* for a book report that was due at the end of the month. But most of the time, she just lists everyday things, like piano music, snow pants, boots—and she's forever feeling bad that she's left a trail of mittens behind her.

FRED AND JANE HAD A RELATIVELY easy time finding a plan that worked. But Barbara Ambrose, a vice-president at a financial public-relations firm, and her former husband, Jerry Gretzinger, a handbag designer, spent twelve years changing plans until they settled on the one they now use. Still, their daughter, Nelle, says, "I don't feel I have a choice, but if I did, I'd get an apartment of my own."

The Gretzinger kids have a three-

week rotation, but Aaron, thirteen, and Nelle, seventeen, are separated part of the time in order to have a chance to be alone with one parent. "When they were always together, neither of them was able to develop one-on-one on either side," Barbara says. "Nelle, as the older sister, was very maternal, always making sure Aaron washed behind his ears. Now he has a chance not to be a little brother, and Nelle has a chance not to think about it."

But the schedule didn't completely jell until Barbara and Jerry both remarried and got apartments large enough for Nelle and Aaron to have their own rooms. Although remarriage is generally a strain for co-parenting couples, it was not too difficult for Barbara and Jerry. Visiting with the two families now when they all get together is like having Thanksgiving dinner. There isn't any seeming tension here. "People don't have large families anymore by having lots of kids," Nelle comments. "They have large families by getting divorced and remarried."

There were times, however, Barbara says, when she just wasn't sure whether co-parenting was worth it. Those were the times when she and Jerry were divorced but lived in adjoining SoHo lofts—it was good for the kids but hard to have dates. Or when they each took one child and lived in different cities. Or when Barbara lived with Aaron in the back of Jerry's office while she was going to business school for her MBA. (The free office was all she could afford.) The current plan finally created the family the adults seem to want, but the kids aren't so sure.

Life-style differences between the two houses can sometimes be confusing. Barbara and her husband, Jim, are both professionals with nighttime schedules of clients and meetings. Jerry and his wife, Meg, describe themselves more as homebodies, so the flavor of "home" is different at the two lofts and takes some readjusting to on the kids' part.

Sometimes Nelle wishes her parents weren't quite so friendly, because what happens in one house is immediately known in the other. But the closeness has allowed all parents to keep better track of how the children are growing. "I felt that when they were here for shorter periods of time," Meg says, "they were sort of guests in this house, and it didn't feel as if they were participants. Like they didn't know how the garbage gets from the kitchen to the street. And I

discovered they felt that way about Barbara's too. They didn't really feel at home in either place, so we wanted them to have longer stays and to sometimes be separated from each other."

LOREN AND RITA FRANK SETTLED on a two-week schedule for their daughters Mara, fifteen, and Tamar, thirteen, but they feel comfortable with the girls' staying together, even though Mara, like Nelle, tends to be rather maternal. The Franks, however, aren't as strict about schedules. Loren is a filmmaker and Rita a manufacturer's representative, which means they both

tions, out pop two single beds, two dressers, two bulletin-board units, and two separate desks.

Moving around is what's hardest. Despite her parents' making light of it (they say she'll get the city's youngest-bag-lady award), Mara goes through periods of complaining. "A few weeks ago, I just said, 'Forget this.' I hate it, dragging this suitcase and all this stuff back and forth. Before the eighth grade, I didn't care what blouse went with what, but now I've started caring, and since I didn't know what I'd want to wear, I took it all. Then I decided to divide it all into outfits and leave half in each house."

Sometimes Tamar even forgets where

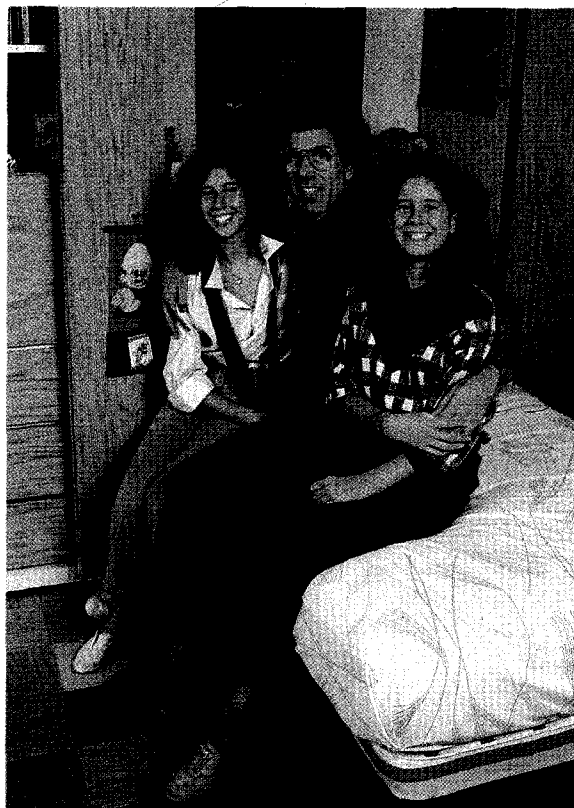
that a child needs one place to call home, and only one parent to set all the boundaries.

But preliminary joint-custody studies now question this thesis, arguing that two homes and two parents are far healthier for kids than anybody had ever suspected. If parents can cooperate, the studies now show, most children do well—often even better than kids who grow up in sole-custody homes.

Dr. Mel Roman is a professor in the psychiatry department, and the director of Group and Family Studies, at Bronx Municipal Hospital, under the auspices of the Albert Einstein College of Medicine. He is also a joint-custody advocate



Rita and Loren Frank have jobs that often require long hours. During these periods, they scrap the two-week plan, and their daughters Tamar (above left) and Mara (above right) just stay with whoever is less busy.



have jobs that may require long hours at certain times. During these periods, they scrap the two-week plan, and Mara and Tamar just stay with whoever is less busy.

Co-parenting families have to be ingenious. There are loft beds over dining rooms, Murphy beds in the halls, and pullout couches wherever they fit. Children don't always love living this way, but so long as they can decorate a space, they say that almost anything feels like home. Although Rita's apartment at 77th and Columbus has three bedrooms, Loren's place in the West Nineties is smaller. "I could only afford a one-bedroom apartment," Loren says, "so I decided to invest in a Murphy wall system, which is where the girls both sleep." It looks like an oak bookcase that runs across one entire living-room wall, but when the girls start pulling down sec-

to go. "Once, I was supposed to go to my mom's," she says, "and I'd just been at my dad's for two weeks. I was on the bus, and when it passed my mom's, I said, 'Boy, I'm so tired. Do I wish I could go to Mom's.' But I went to Dad's and was in the elevator before I realized I'd have to go all the way back downtown."

There are no long-term studies yet on how joint-custody children turn out. Dr. Robert Abramovitz, a child psychiatrist with the Jewish Board of Family and Children's Services, points out that because it requires constant adjustment, joint custody is definitely not the solution for every youngster. And *Beyond the Best Interests of the Child*—a book published in 1979 by Yale law professor Joseph Goldstein, child psychoanalyst Dr. Anna Freud, and Dr. Albert Solnit, a professor of pediatrics and psychiatry at Yale's Child Study Center—flatly states

and co-author of *The Disposable Parent* (page 45). He maintains that just knowing that both parents want them enough to make complicated plans eases children's feelings of desertion. "Kids' primary problem after divorce is depression. For a long time, we didn't know about depression in children. Now we know when we see eating and sleeping problems that it's depression related to the loss of a significant person."

Susan Steinman, a therapist with the Jewish Family and Children's Services in San Francisco, has studied 24 joint-custody families. Most of the children she saw were open, sensitive, and extremely loyal to the co-parenting plan. "Although they didn't like the inconvenience of going back and forth between two homes, most were able to master the practical problems of joint custody, and this, combined with a sense that both

LIFE-STYLES: A Scarsdale executive says he may forget his joint-custody arrangement because his son "feels like a wishbone ready to break." One week, the boy wears jeans; the next, he's in suits.

parents loved and wanted them, enhanced their self-esteem." For some children, though, loyalty to both parents became a burden, and they suffered a lot of guilt. Adjustment depended on how comfortable their parents were with their joint-custody plan.

SO LONG AS EVERYONE STAYS relatively sane, it seems that almost any plan can work. (A California couple *did* find that putting their son in two different schools 200 miles apart on an alternate two-week schedule turned out to be impossible.) Solutions vary for children at different ages and according to the personalities of the adults and kids. What do the experts advise? Try co-parenting if you can. Make up a plan that is easy to follow. Write everything down so you all know what to expect. After that, stay flexible. Forget your anger. And communicate well with your former spouse.

If couples had trouble communicating before they were divorced, sometimes the problems multiply with co-parenting. Mediators help, but so does a good sense of humor. Carol and Dick (not their real names) aren't married anymore, but neither of them can leave New York because one or the other will have to give up their seven-year-old son, Eric. "It's like I'm married to Dick," Eric's stepfather says. "I can't decide where to move without first consulting with him. Once, we all thought we'd move to Boston, but it seemed so complicated we all just decided to stay."

Finding apartments within reasonable commuting distance of each other is an often difficult but hardly insurmountable problem. Certainly both places should be near enough for a child to go to one school and have the same set of friends. Yet things don't always work out that way. Kids spend time on the bus, parents get cars they can ill afford so they can make that trip from the Upper West Side to Park Slope, or considerable amounts are spent on radio cabs to get kids across town at night.

Richard Litman and Adrienne Schorr both used to live outside of Manhattan, but when they were divorced about three years ago, Richard moved to the city and arranged rotating school-bus pickups for his daughter, Emily. On the days that Emily, five, was with Richard, she was picked up and dropped off in upper Manhattan, but on Adrienne's days, the bus dropped her off in another borough.

"Just like in *Kramer vs. Kramer*, I had some serious pressures at my job if it was time to pick up Emily at the bus and I had an important meeting," Richard says. "It's a supportive environment, but I felt a lot of stress-anxiety attacks on the Lexington Avenue express, hoping I'd get there before she did. Trains always get stuck at 59th Street, and I had anxiety attacks between 59th and 86th on every one of my days." Now he has a car, and Adrienne covers if he must be late, since she teaches and finishes at school before Emily arrives home.

The constant need for communication strains every co-parent's social life—the ideal date is one who likes kids but doesn't necessarily want to take over, since there's a perfectly good parent a short distance away. When Adrienne first began to date, Richard would become furious if she brought other men around Emily.

"It was very difficult because I wasn't interested in getting divorced," Richard says. "But once we got through that, the close contact almost forced us to work cooperatively to take care of Emily. You have to leave time, though, to develop a new kind of a trust, to really learn to trust each other all over again in a different way. In all of it, your child has to be foremost in your mind."

Re-coupling is also quite difficult. Six months ago, Fred Margulies (Lila and Becky's father) broke up with his girlfriend after living with her for a year and a half. Trying to merge two single-parent homes into one is hard enough, Fred says, but doing it when there are rotating parents and siblings is difficult at best. Each mother had different rules on issues like neatness, manners, and bedtime, and the regular commuting exacerbated the strains. With Fred playing mother when the kids were with him, it was hard for his girlfriend to sort out where she stood.

Although most experts and couples who have tried joint custody agree that the advantages outweigh the disadvantages, for some couples it just never works. A Scarsdale executive says he may forget his whole joint-custody arrangement, since sharing his son with his former wife means such different lifestyles that the boy "feels like a wishbone ready to break." One week, the boy wears jeans; the next, he's forced into neckties and suits.

In New Jersey, where joint custody can now be court-imposed, a lawyer whose wife moved away with her lover

gets his daughter every other week but never speaks to her mother. "To have her half a day for Christmas," he says, "I had to go back into court."

EVEN WHEN THINGS ARE GOING well, when child becomes adolescent, all plans are likely to be tossed. Claudia Schutz, fourteen, got tired of schedules, so she has arranged that she and her dog, Muffin, can go to either apartment, so long as she first clears her plans with her parents. "We agreed that Claudia should have final say on what made her happy and unhappy," says her mother, Sydney Gay. But there was a difficult time, says her father, George Schutz, when she wasn't quite old enough to make her plans without creating some frustration and confusion.

Evan Diamond decided when he was ten that he wanted to spend more time with his father, so he renegotiated his schedule. His mother was the one who felt guilty, until she realized it was normal for him to draw closer to his dad at his age. "It's overwhelming, being a single parent," Phyllis Diamond says, "and actually, it's been a relief to have more time. The quality of our time together now is so much improved."

The costs of joint custody are obviously hefty. Evan's mother is the director of Kindred Spirits—a single-parents' group that's popular among co-parents. She estimates that a couple in Manhattan would have to make between \$80,000 and \$100,000 to keep two decent apartments, double sets of clothes, and cover the costs of crosstown transportation. "I get child support and always have," Phyllis says. "Rick makes a lot more money than I do, so even though Evan spends more time with him now, he still gives me two thirds of what it costs."

Rick Diamond, Phyllis's former husband, is an executive with Syms clothing stores and makes enough money, so he doesn't have to worry. But other couples aren't so lucky. Money can cause even the best joint-parenting plan to fall apart quickly. "It would be tough to implement a joint-custody agreement if you didn't have resources to back you up—whether friends, neighbors, an after-school program, or financial resources," says Richard Litman. "My advice is to remarry wealthy or get a super-huge raise at work."

Money, in fact, is the source of much of the opposition to joint custody. Mothers who have joint custody are

often high-powered careerists—partly because they have considerable time to devote to their jobs since their children aren't always with them. But many women can't afford to co-parent unless they have ex-husbands willing to pay more than half the bill.

Powerful groups like New York State's National Organization for Women and the National Center on Women and Family Law oppose legislation in which joint custody is imposed, and now has lobbied to defeat each of the previous legislative bills because they presumed that joint custody is the best solution for everyone.

"It's a terrible thing," says Carol Lef-

wants to do. "When there is a presumption of joint custody," Lefcourt says, "it means a judge must go along with it even when it is completely inappropriate—say in cases of wife beating, or where the father has had little prior involvement with the children and the mother has always been the primary caretaker. Where people actually have been co-parenting during the marriage, they can always have that arrangement after divorce, even under the laws today."

The New York Women's Bar Association also opposes new legislation, and for similar reasons. Harriet N. Cohen, a partner at the New York law firm of

penses. Over time, Frank found that his career required more attention, and his half-time arrangement seemed less attractive to him. Susan was left with most of the parenting, but with no increase in child-care payments. The added responsibility meant she had to cut into her own career, and she found herself locked into constant financial insecurity.

"The mother is often left with *de facto* sole custody," one now spokeswoman says, "and with only a fraction of the costs of support. It hurts her, and it's destructive to the well-being of the child." Now is all in favor of joint custody as an arrangement of choice if



On the days that Emily Litman was with her father, Richard, her school bus picked her up and dropped her off in upper Manhattan; on days with her

mother, Adrienne Schorr, the bus dropped Emily off in another borough.

court, an attorney formerly with the center. "Joint custody is a big lie. It's wonderful if both parties do the honorable thing. But why pretend that families who couldn't work that out in marriage can work it out afterward, when it goes against every role model in American society? What's really going on is that the man will ask for joint or sole custody so he can pay less child support, and there's no redress. Let's say he doesn't show up. What are you supposed to do? You have less child support than you should, and you can't force visitation. We are even beginning to hear stories of kids literally being left on doorsteps."

While tales of mothers leaving children on their fathers' doorsteps are rare, one problem critics spot is that no law can force a father to take his turn co-parenting if it is not something he really

Golenbock and Barell, is the chair of the Matrimonial and Family Law Committee of the New York Women's Bar. She is opposed to mandatory joint custody and to the presumption of joint custody because "it forces a woman to prove why sole custody might be more appropriate for her child, and she ends up taking a lesser financial settlement as a compromise." Because of pressure from women like Cohen, the New York bill is not likely to either presume or mandate joint custody; it may merely be an option.

The scenario of Susan and Frank (not their real names) is one that NOW and other women's organizations envision. Susan earns \$15,000, while Frank makes \$45,000 a year. They settled for a plan in which each would have their daughter half the time and pay half of her ex-

parents can agree, but if they can't, the organization fears detrimental consequences should a co-parenting plan be imposed.

"I've become a *persona non grata* because I've always been in favor of joint custody," says Karen De Crow, a former president of NOW. "Their position seems inconsistent. What would be better for a woman after a divorce than to not have sole and full responsibility for her children? Men's groups favor it, and it seems advantageous for children."

Evidence is growing that the sole-custody system may be partly to blame for past problems. In California, which was the fourth state to pass joint-custody legislation, in 1979, judges are seeing that couples who are at odds about other things often can agree about raising their children, especially with a little

SHARED PARENTHOOD: WHERE TO TURN FOR HELP

COUNSELING

Jewish Board of Family and Children's Services, 120 West 57th Street, 582-9100. There's a consultation service for the remarried, as well as individual and family counseling. The staff consists of M.D.'s, Ph.D.'s, MSW's, and R.N.'s trained in counseling. Call the main number for referrals to Jewish Board centers throughout greater New York. Fees go up to \$60, depending on ability to pay.

The Ackerman Institute for Family Therapy, 149 East 78th Street, 879-4900; ask for Intake. This is one of the oldest family-therapy institutes. The staff includes M.D.'s, Ph.D.'s, and MSW's. The center treats the whole family unit, including ex-spouses, grandparents, and whoever else needs the counseling. Fees range from \$25 to \$80 per session, depending on gross income. Also available are referrals to Ackerman-trained therapists in private practice.

New York Association for Marriage and Family Therapy, 41 Central Park West, 724-5290. Call for referrals to individual family therapists. This is the New York branch of a 42-year-old national organization; it checks the credentials of its members and refers callers to those members that it considers qualified. (Note that in New York State there is no licensing requirement for marriage counselors.)

Postgraduate Center for Mental Health, 124 East 28th Street, 689-7700; ask for the adult or children's clinic. A nonprofit center providing counseling for families, adults, and children. It's staffed by M.D.'s, Ph.D.'s, and MSW's. Fees range from \$25 to \$50 per hour.

Kindred Spirits, Inc., 250 West 57th Street, Suite 1527, 757-2650. Counseling specializing in single parents and their children, and co-parenting arrangements. Staffers are Ph.D.'s, Ed.D.'s, and MSW's. The first consultation is \$50; fees for further sessions are set on a sliding scale.

Stepfamily Foundation, Inc., 333 West End Avenue, at 76th Street, 877-3244. An educational and counseling center

specializing only in step-relationships and remarriage (and living together or dating) where children are involved. Begun in 1975, the foundation is *not* therapeutically oriented, but guides clients in the particular dynamics of step-relationships. The counseling staff has psychiatric backup. Fees are \$90 per hour maximum with a sliding scale. The foundation also trains professionals and provides seminars on step-relationships.

MEDIATION

Divorce Mediation Council of New York, 61 Jane Street, 675-1624. A nonprofit network of New York mediators. Call for referrals to mediators and centers, but the field is so new that there is not yet any official licensing.

Postgraduate Center for Mental Health, Divorce Mediation Center, 124 East 28th Street, 689-7700, extension 364. A nonprofit training and treatment center that, at four years old, is already one of the oldest centers in the city. It helps divorcing couples and their children reach agreement. The staff of M.D.'s, Ph.D.'s, and MSW's consult with matrimonial attorneys when necessary. The fee is \$75 per hour plus legal fees.

Family Mediation Service of New York, 111 Fourth Avenue, 674-7508. The service is run by John Haynes, Ph.D., author of *Divorce Mediation: A Practical Guide for Therapists and Counselors*, one of the grandfathers of mediation, and a trainer of other mediators. The fee is \$100 per hour. Couples should have their own attorneys.

Susanne Hess and Roger Brach, 360 East 65th Street, 674-7508. An interdisciplinary team consisting of a skilled family therapist and tax accountant, both trained by John Haynes and other mediation specialists. The team works with the emotional, financial, and custody issues of divorce. The fee is \$100 per hour.

LEGAL

New York Women's Bar Association Referral Service, 679-3923. A tape-recorded-message center for referrals to

attorneys who will help with joint-custody needs. If joint custody seems appropriate for a particular couple, the attorneys can be helpful in sorting out how to go about it. Some attorneys are more supportive than others to couples who agree on a plan. Interview your lawyer carefully, and look for one who won't fan the flames to get you fighting in court. But also be sure your rights are being protected if you aren't completely certain that co-parenting is the best solution for you.

SUPPORT GROUPS

Family Information Center, Westside YMCA, 5 West 63rd Street, 787-4400, extension 196 or 197. Single-parent support groups, counseling, and activities.

Single-Parent Resource Center, 225 Park Avenue South, at 18th Street, 475-4401. A clearinghouse for single-parent programs—supportive to all kinds of co-parenting plans. Call for attorney, counseling, mediation, child-care, and support-group referrals. The center, established in 1975, will train people who want to start single-parent groups.

The Stepfamily Association, New York Chapter (contact at the Jewish Board, 120 West 57th Street, 582-9100, extension 213). The local chapter of a superb national organization for step-families. There are support groups, outings, a newsletter, networking, and an annual national conference. For parents and kids.

Kindred Spirits, Inc., 250 West 57th Street, Suite 1527, 757-2650. An excellent organization of young New York City professionals who are also single parents. It sponsors outings, educational programs, a newsletter, and discussion groups for parents and kids together—and for the adults by themselves. It also arranges summer and weekend group vacation homes, ski and camping trips, and other group activities. A joint-custody workshop will be offered for parents and children on December 9 from 1 to 3 P.M. The cost is \$20 per family; reservations are necessary. (Co-parenting films by Josephine Dean are available for sale

and rental through Josephine Dean Productions, 874-2120.)

BOOKS

Joint Custody and Co-Parenting, by Miriam Galper. Running Press; \$8.95. A first-person account, with practical suggestions and charts of schedules that might work.

Mom's House, Dad's House, by Isolina Ricci. Collier Books; \$5.95. A good sourcebook on the emotional stages of divorce and co-parenting; helpful advice on how to settle legal, business, parenting, geographical, and school problems.

The Disposable Parent, by Mel Roman and William Haddad. Holt, Rinehart & Winston (out of print). A case for co-parenting, with information on some joint-custody studies.

Surviving the Breakup: How Children and Parents Cope With Divorce, by Judith S. Wallerstein and Joan Berlin Kelly. Basic Books; \$8.95. The now-classic book on one important longitudinal study of children of divorce.

Sharing Parenthood After Divorce, by Ciji Ware. The Viking Press; \$14.95. An excellent and highly informative work on all aspects of joint custody, including a section on the needs of children at different ages.

How to Win as a Stepfamily, by John and Emily Visser. Contemporary Books; \$7.95. A comprehensive guide to the pitfalls of stepfamilies, including discipline, money, grandparents, relating with former spouses, and helping children to adjust.

Living in Step, by Ruth Roosevelt and Jeannette Lofas. McGraw-Hill; \$5.95. A guide to the troublesome aspects of step-living, including a description of the conflicting needs of stepmothers, stepfathers, children, and parents without custody.

The Stepfamily: Living, Loving and Learning, by Elizabeth Einstein. Macmillan; \$14.95. A helpful, first-person account with additional information on how to survive as a stepfamily.

What Am I Doing in a Stepfamily? by Claire Berman. Lyle Stuart; \$12. An excellent, funny, and to-the-point book for children who find themselves in a house full of newcomers. Illustrated by Dick Wilson, and designed by Paul Walter, who also did the book *Where Did I Come From?* —M.W.

help from professional mediators.

Although critics feel that once a joint-custody law is passed, co-parenting will be forced on everyone, a California survey shows that that doesn't happen. In one three-month period in Los Angeles two years ago, 42 percent of 916 divorcing families were granted joint custody—and then, according to Hugh McIsaac, director of the Los Angeles Conciliation Court, only when it made sense in terms of the families' dynamics—and 49 percent of the mothers still received sole custody. Of the joint-custody couples, 62 percent reached this decision on their own, and only 11 percent needed mediation. Mediators say that once anger is resolved in these cases, money is less of a problem.

California court commissioner John R. Alexander and two researchers have conducted a study that indicates that families who choose joint custody come back to court half as often as do sole-custody couples—which means they are not so unhappy with the plan as to



When Evan Diamond was ten, he decided he wanted to spend more time with his father, so he renegotiated his schedule with parents Phyllis and Rick.



attempt to make a change. When joint custody is imposed by a judge, though, joint-custody parents return to court as often as sole-custody parents do. A Canadian study shows that joint-custody fathers have a much better record of making their support payments than fathers without custody, and they are generally paying about the same monthly tab.

But even more important, families who have agreed to joint custody are unlikely to be traumatically abducting their kids. Senator Arlen Specter, chairman of a Senate subcommittee involved with missing children, claimed in a recent New York Times article that 100,000 children are kidnapped each year by parents who do not have custodial authority.

There are problems with joint custody—geographical restrictions, money, remarriage—but there are

bright spots as well. Despite the lack of legislation today, divorcing couples can write their own plans and find lawyers who will help them solve disputes rather than corral them into a wrestling match in court. Mediators are available who can help even the most recalcitrant learn to talk. Should legislation pass, it will be instrumental in protecting the financial security and rights of children, as well as of both parents.

"I see joint custody as the emergence of a new family system," says McIsaac. "With the changing roles of men and women, we're seeing a new family form emerging: extended families pulled together through joint custody. It's like the old extended families, where kids are relating to a number of different adults. In some cases, it may even be better than the nuclear family." Better or not, it may be the only family many children will have.



RETRO FITTINGS

THE RAGE FOR FORTIES AND FIFTIES FURNITURE

BY ELAINE LOUIE

FORTIES AND FIFTIES FURNITURE is back. For two years, design cognoscenti have been buying up those once-scorned fiberglass draperies sprinkled with boomerangs, Charles Eames's handsome bent-plywood chairs, the free-form twisted-wire furniture of Harry Bertoia, Russel Wright's vivid chartreuse dinnerware . . . even the shiny ceramic TV lamps in the shape of snarling panthers. Why? Because the price is right (a chair can be bought for as little as \$100, a Wright place setting for \$25, a lamp for \$50), and the style is bold.

Wartime and postwar designs were consciously modern in silhouette and, at their best, sculptural and innovative. When the country's top designers and architects were preparing for the Museum of Modern Art's Organic Design in Home Furnishings competition in 1940-41, they were faced with a shortage of metals, which were reserved exclusively for war use. And so they made furniture from other materials—polyurethane, vinyl, and wood. The emphasis was on clean, pure lines (therefore the furniture looks best in spare, modern settings, or, if mixed with heavier furniture, set off by an uncluttered background). If the object was designed for a mass market, it was supposed to be reasonably priced and—often—easy to clean. And many of the postwar designs,

like stacking chairs, are lightweight and portable; therefore, they will fit nicely into small apartments.

TRACKING DOWN THE GOOD STUFF

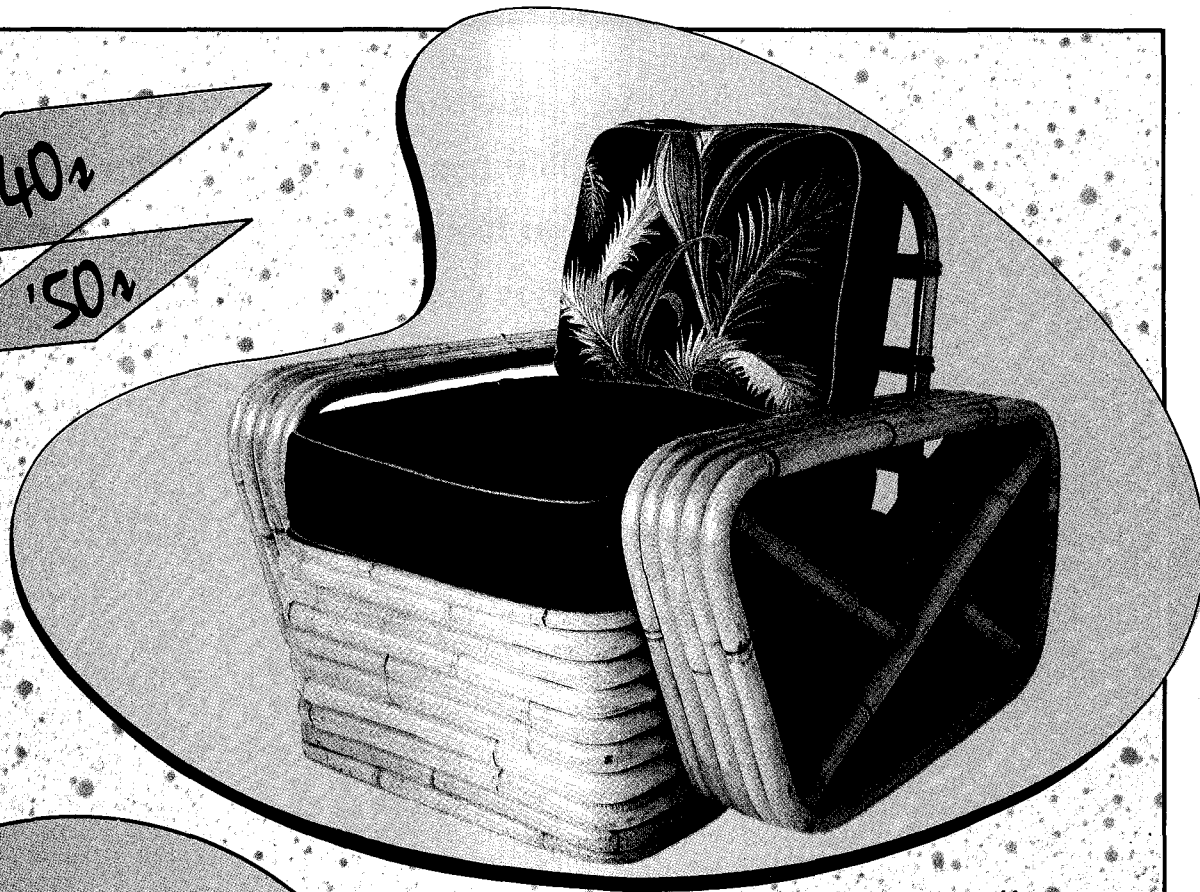
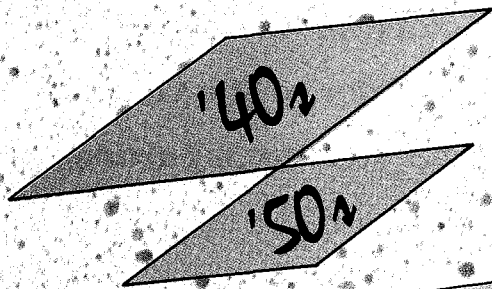
THE BEST AMERICAN DESIGNERS of the forties and fifties were George Nelson, who made clever modular furniture, including a famous slat table that could be used as a bench, a table, or a base for cabinets; the sculptor Isamu Noguchi, who made lamps and the well-known amoeba-shaped coffee table; and Charles Eames, whose bent-plywood chairs and rosewood-and-leather lounge chairs are classics. Also important were Harry Bertoia, a designer who twisted steel wire into odd shapes (he gave us the steel-wire chair found in Paley Park), and the architect Eero Saarinen, whose pedestal table and chair are seen in the television commercial for the IBM P.C. Gilbert Rohde, Donald Deskey, and Florence Knoll were other significant figures.

Search, too, for furniture by the top European designers who explored new materials and turned them into spare, sometimes highly futuristic shapes—for instance, the playful, highly sculptural, and beautifully made furniture by Carlo Mollino, trompe l'oeil screens and furniture by Piero Fornasetti, secretaries and cabinets by Gio Ponti, and Serge Mouille's luminaires, lamps inspired by Alexander Calder's sculptures. Venini

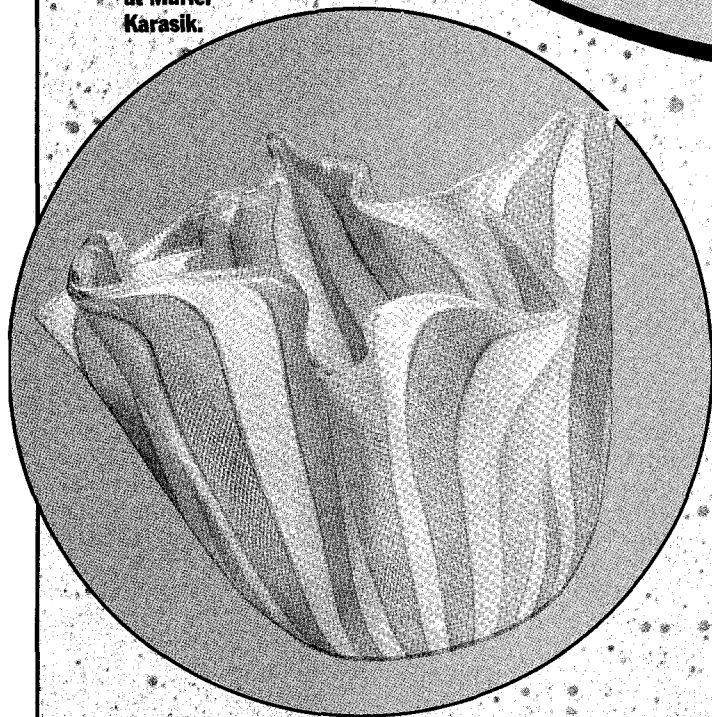
glass, blown into extraordinary shapes and colored in improbable and startling combinations, is extremely collectible.

You can approach the forties and fifties as a fledgling or a connoisseur. Museum curators, wealthy collectors, and dealers search for original examples because they represent the designer's ideas as he wanted them carried out. The Museum of Modern Art's current show on the Finnish architect Alvar Aalto includes some of his furniture designs from the thirties, forties, and fifties. Since some of this furniture has remained in continuous production—sometimes with a few slight changes—J. Stewart Johnson, curator of design, searched all over Scandinavia and Europe for pieces made before the late fifties, when a different, non-yellowing lacquer was applied to the furniture. (The furniture made before the late fifties has now yellowed to some degree.)

Johnson says, "For the serious collector, it's important to get the originals. Those who want good-looking and comfortable furniture can get good copies or terrible ones. But even the most casual owner should know how close a chair is to the original. If you put Marcel Breuer's 1928 Cesca side chair [a cantilevered chair of chrome-plated tubular steel, wood, and cane] next to another made a few years later, you see they were different chairs. The curve of the steel and the way the back is set into the supports changed slightly. A new machinist comes in and these things change accidentally. I'd be interested in

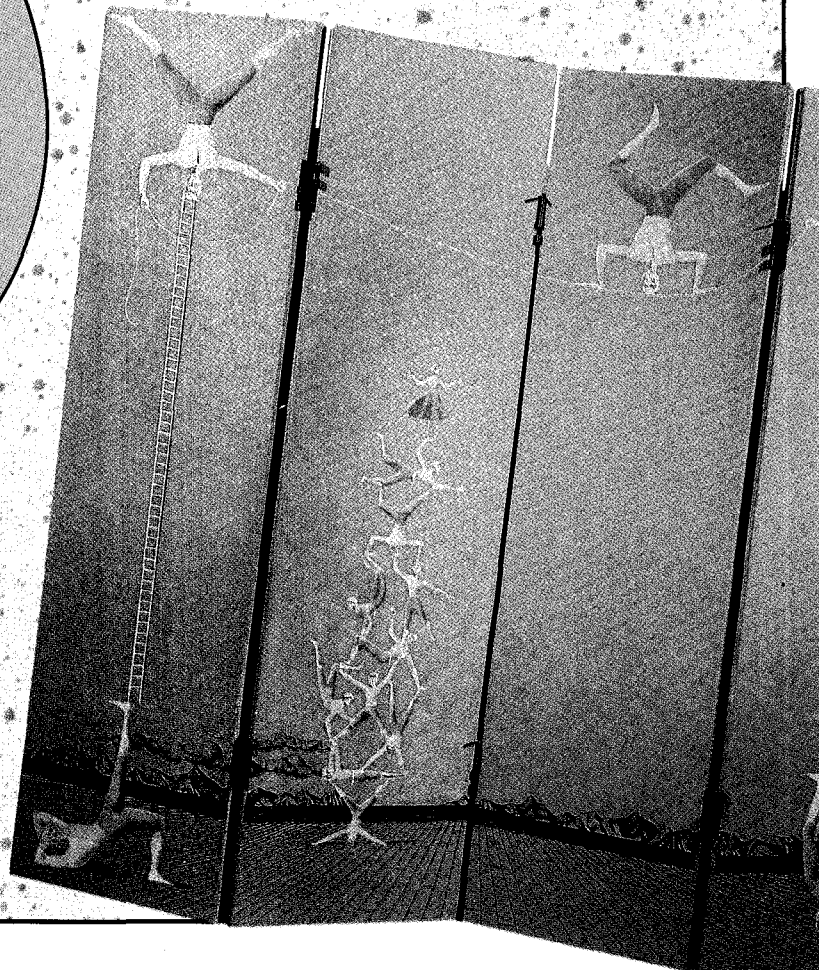


Blown-glass
vase designed
in 1951 by
Venini, \$2,600
at Muriel
Karasik.



Fifties
wallpaper (far
left), \$40 for
60 square feet
at Secondhand
Rose.

Screen
designed in
1957 by Gio
Ponti and
executed
by Piero
Fornasetti,
\$3,500 at
Alan
Moss, Ltd.



Fifties bamboo
chair with
feather
cushions,
\$1,000 at
Secondhand
Rose.

a show of the originals, the reproductions, and the fakes, to point out how they go through metamorphoses."

But what if you're not terribly earnest about the originality of a design? Then buy your retro furniture brand new or slightly used: You can still get good design. Some manufacturers have kept classic designs in continuous production, some are reissuing certain pieces. Aalto's furniture is available—with the new, non-yellowing lacquer—at D. F. Sanders & Company (386 West Broadway, 925-9040, and 952 Madison Avenue, at 75th Street, 879-6161), Marimekko (7 West 56th Street, 581-9616), and the Museum of Modern Art gift shop (11 West 53rd Street, 708-9700), or through designers or architects. Herman Miller just reissued its Isamu Noguchi free-form coffee table, with black or walnut legs, for \$995. Early versions fetched prices up to \$2,600 until Herman Miller announced that it was going to reissue the table. "Now you can get the old tables with black or walnut legs for \$950, secondhand," says Jesse Bien, owner of the Greenwich Auction Room, Ltd. (page 52). The version of the Noguchi free-form table with *birch* legs is *not* being reissued; that rare piece was recently sold by Alan Moss (below) for \$3,000.

For those willing to abandon designer cachet in favor of cheap, amusing items, there's plenty of kitsch to consider. Haunt the merrily crammed shops and you'll find \$50 lamps with parchment-colored fiberglass shades dotted with boomerangs, not to mention those very ugly (or very funny) TV lamps—ceramic figures in the shapes of panthers, horses, or gazelles in sinuous motion, with a hole in the back for a light bulb. And other amusing stuff.

Inexpensive but commendable items include Bakelite radios, Russel Wright's American Modern dishes, and enameled tables with wood chairs like those Mom had. These mementos of our past are available in the stores that offer kitsch, for in the postwar era—nearly two decades of peace and prosperity—humor and serious design co-existed side by side.

A novice can be upwardly mobile, buying kitsch while educating himself to the level of connoisseurship. "A Bertolia diamond-shaped chair of steel wire went for \$125 at auction here—it's at least twice as much new at Knoll," says Bien. "An Eames all-wood molded-plywood chair goes for \$250 here. What kind of *contempo-*

"An Eames all-wood molded-plywood chair went for \$250 here," says the owner of the Greenwich Auction Room. "What kind of *contemporary* furniture by good designers can you buy for \$250?"

rary furniture by good designers can you buy for \$250?"

The eager beaver scurries to auctions, where he competes with dealers for a chair that'll go for \$300 (later it will retail for \$600), and gets to the stores the moment they open. The merchandise is there. "There's even more that hasn't been released," says Johnson.

Price comparisons: To get an idea how prices vary from shop to auction house to gallery, I compared the prices charged for the Eames *all-wood* molded-plywood chair, first distributed in 1946 by Herman Miller. (It came in a lounge and a dining-room version; the first is rarer.) I did not use the chair for price comparison if it had a red finish or was covered with pony skin. (The current model, produced by Herman Miller, has chrome, not wood, legs.)

The stores I visited are listed geographically—in Manhattan, from south to north—except that I put my favorites first. They are Fifty/50, which had the most commendable stock, and Alan Moss and Secondhand Rose, which both offered some choice pieces. For bargains, the Beige Gallery and As Is (a Brooklyn shop) are most appealing.

MANHATTAN SHOPS

Fifty/50 HAS WHAT IS PROBABLY the city's best and most extensive collection of important designer pieces from both the United States and Europe. When I visited, Mark Isaacson, one of the owners, pointed out his collection of Eames molded-plywood

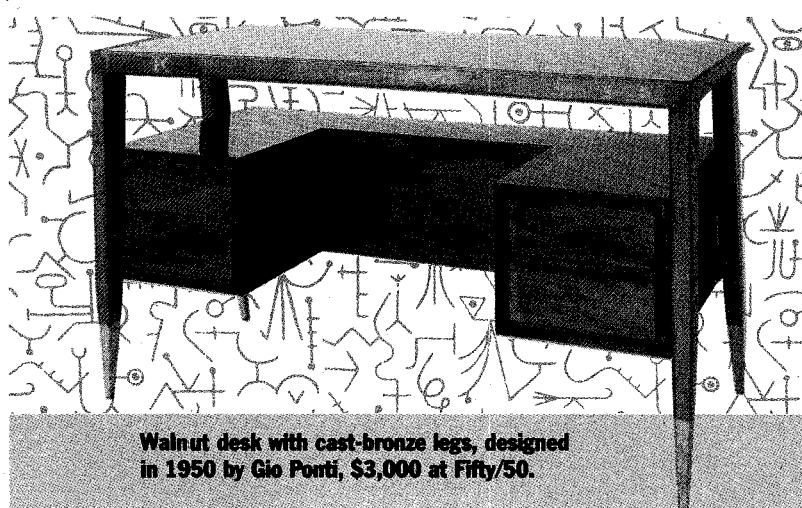
chairs: a rare red-dyed dining-room chair ("Eames also dyed some blue or yellow," he says) for \$500 (it was sold recently), the plain birch lounge model in pristine condition for \$550, and another, slightly scuffed, for \$450. There are George Nelson's slat bench tables (\$350 to \$700) in different lengths, with legs of ebonized birch or metal. The store sometimes has Gio Ponti's exquisite walnut desk with cast-bronze legs (\$3,000) as well as Venini handkerchief vases (\$200 and up), the glass shaped into what appear to be soft, weightless, undulating folds. The Italians, says Isaacson, "did a more baroque modern. The line was modern, but the materials were rich."

Fifty/50, 793 Broadway, near 10th Street, 777-3208. Open Monday through Saturday 11 a.m. to 6:30 p.m. MasterCard (M.C.), Visa (V.).

Alan Moss, Ltd., STOCKS SOME excellent examples of American and European postwar furniture. One particularly impressive piece—a screen designed by Gio Ponti and executed by his assistant and protégé, Piero Fornasetti, in photo transfer, lacquer, and paint on a wood core—depicts acrobats in salmon-and-yellow costumes whimsically tumbling about a light-blue ground (\$3,500). Shop owner Alan Moss has secreted away 15,000 yards of textiles from the postwar era, including wovens splashed with black, orange, and yellow amoebas; tweeds; nubbies; and more formal brocades. Iron chairs (\$250) by the English industrial designer Ernest Race have delicately

molded plywood seats painted red, yellow, or blue. The original Noguchi free-form coffee table with the birch legs is \$3,000 here. Were he to have the Eames chair in perfect condition, Moss would price the lounge version at \$650, the dining-room version at \$350.

Alan Moss, Ltd., 88 Wooster Street, 219-1663. Open Monday through Friday 11 a.m. to 7 p.m., Saturdays and Sundays noon to



Walnut desk with cast-bronze legs, designed in 1950 by Gio Ponti, \$3,000 at Fifty/50.

SUZANNE LIPSCHUTZ, OWNER OF **Secondhand Rose**, has been wheeling and dealing in forties and fifties stuff since the late 1960s, when she was one of the first to sell linoleum with nursery rhymes, textiles with enormous cabbage roses, and wallpaper printed with flamingos. The wallpaper stock continues to be replenished (\$40 a double, continuous roll—60 square feet). The main attraction, though, is the designer furniture. A George Nelson blond-wood drop-leaf table for eight (\$1,400) has elegant wood hinges. Lipschutz has half a dozen Eames molded-plywood chairs (\$500 for the lounge chair, \$300 to \$350 for the dining chair), and very appealing bamboo chairs and settees. A chair with five reeds of bamboo, redone with feather cushions and covered in a fern-sprigged fabric, is \$1,000. On the silly side, she has a ceramic lamp with fiberglass shade, whose base consists of a black-tuxedoed man hanging in a bird cage (\$450).

Secondhand Rose, 573 Hudson Street, 243-9522. Open Monday through Friday 10 a.m. to 6 p.m., Saturdays noon to 6 p.m.; other times by appointment. No credit cards.

THE ENORMOUS INVENTORY OF THE **Beige Gallery**—including five to six thousand pieces of Russel Wright dinnerware—is packed into the small store and its two basement storage rooms. Prices are low. Wright's dishes, with their flowing lines and exaggerated spouts, come in colors like seafoam blue, curry, and bean brown. A complete place setting in an easily found pink might be \$25, while a setting in cedar (a strange dark green) might be \$85. (A setting includes dinner plate, cup, saucer, bread-and-butter plate, and soup bowl or salad plate.) One storage room contains postwar textiles piled four feet deep from floor to ceiling. Fabrics include fiberglass with amoeba-shaped splashes of color, a black heavy cotton strewn with flowers, and tailored tweeds and nubbies (all are \$25 a yard; most fabrics are 50 inches wide). There are plain black wire bookcases (a small three-shelf version is \$30), mobile lamps with fiberglass shades (\$35 to \$300), and Eames molded-plywood chairs (\$225 for the dining-room version, \$425 for the lounge).

The Beige Gallery, 119 Greenwich Avenue, 691-5488. Open Monday through Saturday noon to 7 p.m. A.E., Carte Blanche (C.B.), Diners Club (D.C.), M.C., V.

THE STOCK AT THE **Wooster Gallery** is mostly Art Deco, but there are a few nice (and expensive) pieces from the early forties and fifties.

A bureau-china-closet of burled maple recently sold for \$3,000. A Gilbert Rohde bedroom set includes a walnut bureau with a grooved poplar front and leather on the sides (\$2,800), a vanity (\$3,000), and a nightstand (\$1,400). The pieces may be bought separately. Some of the furniture that is available at this shop has been restored—"90 percent of it to its original state," says co-owner Ralph Beatrice.

Wooster Gallery, 86 Wooster Street,

Wurlitzer jukebox (\$8,000), with its bubble tubes and changing colors—red, yellow, purple, and green—is a staple. The store sells one of them every month, and you may choose 24 records from an extensive collection that includes Elvis's "Heartbreak Hotel," the Ronettes' "Be My Baby," and Del Shannon's "Run-away."

Metropolis, 100 Wooster Street, 226-6117. Open daily noon to 6 p.m. A.E., D.C., M.C., V.



The wallpaper is \$40 for 60 square feet at Secondhand Rose.

A five-piece place setting of Russel Wright dinnerware in this color (curry) is about \$25 at the Beige Gallery.

219-2190. Open Tuesday through Sunday noon to 7 p.m. No credit cards.

Metropolis IS SCHIZOPHRENIC. You can buy a boomerang coffee table highly scruffy or refinished and lacquered to death. Downstairs is the banged-up furniture, including vinyl-covered chairs, maple highboys and lowboys, and sometimes an atoms-and-molecules cocktail table. Upstairs, owners Ken Karnal and Ira Warren have lacquered nearly every other piece of furniture. They usually restore furniture to the color of their choice (or the client's), not to the original color. A piece that has been restored costs twice as much as the unfinished item. An imperfect Eames molded-plywood dining-room chair recently sold for \$375; restored, it's \$750. Three blond-mahogany tables by George Nelson include two end tables with copper-lined recesses for plants, and a rectangular coffee table with a drawer that extends to hold a tray (\$1,000 as is, \$2,000 refinished). The Model 1015

SOME 30 PERCENT OF THE MERCHANDISE in the huge, airy store **Bolero Antiques** is from the forties and fifties. There's warm, cozy bamboo-pretzel furniture (the more reeds of bamboo and the more sculptural the form, the more coveted this kind of furniture is). A bamboo sofa is \$1,000. A spear-shaped glass coffee table with a base of Murano glass flecked with gold (no longer available) was \$5,000.

Bolero Antiques, 134 Spring Street, 219-8900. Open daily 11:30 a.m. to 6:30 p.m. A.E., M.C., V.

AT **Scanform**, THE SPECIALTIES are textiles, glass, and ceramics from Scandinavia, where designers were encouraged to make both an industrial line of products and one-of-a-kind pieces. Like the Italians, the Scandinavians experimented in free-form, organic shapes, new techniques, and dazzling colors. From Gunnel Nyman there was a shallow bowl (\$675, recently sold) in a striking midnight purple. For the domestic market, Berndt

Friberg made a turquoise urn vase decorated with vertical golden vines (\$375); his one-of-a-kind pieces included two far more elongated, sinuously curved, elegant yellow vases (\$925 for the large vase, \$475 for the small). The difference between the mass-produced objects and the art pieces is, well, obvious. The least expensive vase here is \$50, the most expensive \$1,000.

Scanform, 100 Thompson Street, 226-5024. Open Tuesday through Saturday 11 a.m. to 7 p.m., Sundays 1 to 5 p.m. No credit cards.

First 1/2, A TINY SHOP, STOCKS A few—preferably outrageous—lamps from the fifties. A floor lamp I saw had a green fiberglass shade with black and white swirls; the round table that enclosed the stem of the lamp could be used to hold ashtrays or martinis (\$125). A bamboo step shelf, to hold a plant or a book, is \$145.

First 1/2, 169 Thompson Street, 533-2519. Open Wednesday through Sunday 1 to 8 p.m. A.E., V.

Johnny Jupiter IS WHERE VILLAGE children get their jars of soap bubbles and where bargain-hunting forties-and-fifties freaks are made happy. There are always at least two dozen McCoy and Abingdon ceramic

Some fifties-hunters search out amusing items —like Johnny Jupiter's green-gazelle TV lamp, or First 1/2's floor lamp with the green fiberglass shade covered with black and white swirls.

vases (\$8 to \$30), shaped as urns, inverted triangles, or cylinders, in pale pinks and blues. Dozens of glasses (\$3 to \$4.50) are decorated with decals of ivy, holly, geometrical patterns, or palm trees. Here, too, are the TV lamps, with one featuring a green gazelle (\$28).

Johnny Jupiter, 385 Bleeker Street, 675-7574. Open Tuesday through Saturday 11:30 a.m. to 7 p.m., Sundays till 6:30 p.m. No credit cards.

Retro-Modern Studio CARRIES more Deco than postwar furnishings, but the stock may include a Lightolier "atomic" lamp (\$500) that has large milk-glass disks attached to slender brass rods, and rugs (\$300 to \$1,500) with the familiar squiggles and boomerangs. A Calder-inspired lamp mobile (\$125) has a linen shade and Day-Glo-pink plastic disks. An original amoeba-shaped Noguchi table with

birch legs recently sold for \$3,500; a knockoff free-form coffee table went for only \$300. The Eames chair has never been for sale here. Prices are now competitive with those at other stores; however, they used to be much higher. "We slashed our prices 50 percent in the past six months," says Bronnie Hindin, "because we were tired of people coming in and looking at our place as if it was a museum."

Retro-Modern Studio, 30 East 10th Street, 674-0530. Open Monday through Saturday noon to 7 p.m. M.C., V.

ART DEALER BARRY FRIEDMAN HAS stored much of his extensive collection of fifties furnishings, which includes 50 to 100 Eames chairs (\$100 to \$650, the latter price for the Eames all-wood lounge chair), as well as furniture by Frank Lloyd Wright, Saarinen, Bertoia, Carlo DiCarli, Paolo

If you please try

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Slims: 6 mg. "tar", 0.6 mg. nicotine av. per cigarette by FTC method.

Buffa, and Jean Pouvé, in warehouses for the past few years. But he's just opened **Barry Friedman, Ltd.**, just down the street from his gallery-showroom for furniture, lamps, and objects. And his new showroom features this treasure trove. He has an extensive collection of floor lamps by Mouille, Garrishe, Mathieu, and others, and he's particularly proud of the pieces he carries by Molino—including a free-form wood-and-glass table, a large desk, an armchair he bought from an Italian count, and a wood radio-phonograph on three legs. "They were made for special clients and as commissions, not for mass production," Friedman says, "and they're quite expensive."

Barry Friedman, Ltd., 26 East 82nd Street, 794-8950. Open Monday through Saturday 10 a.m. to 6 p.m. No credit cards.

Muriel Karasik STOCKS A POTPOURRI of objects from the Arts and Crafts, Deco, and postwar eras. Still, she always has at least a dozen beautiful forties radios finished in Catalin, a lustrous synthetic, in deep reds and yellows. Most are from the Emerson and FADA companies (\$350 to \$950). Piero Fornasetti designed a collection of plates with surrealist motifs, one of them a black-and-white snail

whose face is that of a woman (\$85). There is also Venini glassware, including a pink-and-white handkerchief vase whose fragility makes it seem to waver in the air (\$2,600).

Muriel Karasik Gallery, 1094 Madison Avenue, at 82nd Street, 535-7851. Open Monday through Saturday 10 a.m. to 6 p.m. A.E.

Edith's Nostalgia IS AN OASIS OF Russel Wright dishes, for owner Edith Siegel has amassed thousands of pieces. A starter set for six in curry (dinner plates, bread-and-butter plates, soup dishes, cups and saucers) is \$150; with serving pieces such as a vegetable platter, a gravy boat and platter, a water pitcher or a teapot, and a sugar and creamer, the set would be \$250. In the thirties and the fifties, Wright designed different collections of furniture; some of his pieces on sale here include a hard-rock-maple writing desk with horizontal filing cabinets (\$1,200, circa 1950) and bureau (\$800, circa 1939). Siegel also stocks fifties lamps (about \$75) with fiberglass shades, "but I don't like them—I like turn-of-the-century lighting." Still, she doesn't let her bias get in the way of her business sense.

Edith's Nostalgia, 469 Amsterdam Avenue, near 83rd Street, 362-8713. Open daily 1 to 6 p.m. No credit cards.

BROOKLYN SHOPS

As Is Antique & Thrift Shop is a sweet, neat shop with extremely reasonable prices. John Nether, the amiable owner, seeks the furniture of Rohde, Eames, and Nelson. He sells the Eames dining-room chair for \$250 to \$300, the lounge version, when he has it, for a bit more. A Nelson walnut dining table with zigzag wood hinges recently sold for \$465. The best buys of all are his enamel-top kitchen tables from the forties, which are in excellent shape and sometimes include four to six chairs. They come in weekly. Most are priced at \$170, including chairs. One day, the table was white with a black-checked border; on another day, it could be celadon with a black floral border. To find out what's new here, show up on Friday mornings. The smallest pieces move the fastest.

As Is Antique & Thrift Shop, 385 Atlantic Avenue, 522-3177. Open Friday through Sunday noon to 6 p.m. No credit cards.

LARRY GORDON, WHO OWNS THE Upholstered Room, cannot resist revamping furniture, stripping it, and reupholstering it. But he may have a

smoke Carlton.

Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

handyman's special for those who just want the look of the era. A three-piece fifties living-room set of black-and-gray lacquered oak (\$2,400) includes a love seat and two armchairs. The upholstery is new—gray mohair.

The Upholstered Room, 416 Atlantic Avenue, 875-7084. Open Tuesday through Sunday 9 a.m. to 6 p.m. No credit cards.

City Barn Antiques ALWAYS HAS the Heywood-Wakefield furniture (a cabinet is \$450, a coffee table \$125 to \$150), along with occasional pieces by George Nelson (a dark-brown-walnut-and-maple cabinet, in need of some refinishing, recently sold for \$275), while the Eames molded-plywood dining-room chair sells for \$175 when it's in near-mint condition.

City Barn Antiques, 362 Atlantic Avenue, 855-8566. Open Tuesday through Sunday 11 a.m. to 6 p.m. M.C., V.

DESIGNER SHOWROOMS

AT Knoll, JEFFREY OSBORNE, vice-president of design, rattles off which pieces of furniture have been in continuous production since Knoll first manufactured them. "The Bertolia diamond chair (\$375 list) and especially the side chair (\$245 list) are still popular. But the Saarinen pedestal chair is out of fashion," says Osborne. "When it was first designed, in 1956, the design community said it was new and simple, but IBM is using the pedestal chair in its ads, and this will tend to keep it out of fashion because it's being seen all over. Specifiers [architects and designers who specify to the client what product to use] will no doubt be using it less.

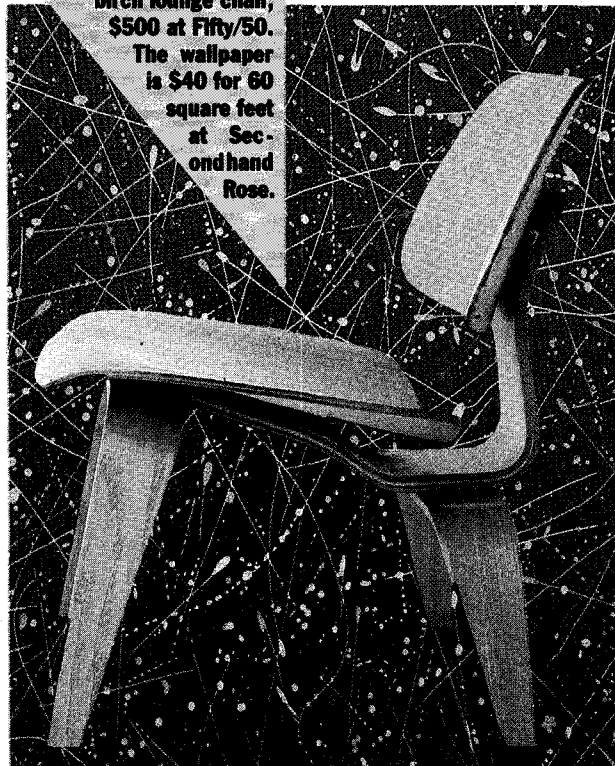
"We also have Saarinen's 'womb' chair (designed in 1946, and priced now at \$1,800), whose base was originally black, but now is polished chrome. In the forties, polished chrome wasn't accepted as a material. People saw the massive chair on little legs and didn't like the expression of steel. They thought it was cold and industrial. In the fifties, brushed chrome was okay, and in the sixties, polished chrome was okay." Although some of these "classics" are out of fashion, Knoll continues to produce them. Most of the company's clients are businesses; nevertheless, says Osborne, "young people are reexploring the twenties, thirties, forties, and fifties by mixing furniture from these periods. This shows that they have got a higher understanding about design than just buying furniture."

Knoll Design Center, 105 Wooster Street, 219-6501. Open Tuesday through Saturday 9 a.m. to 5 p.m. Merchandise sold through designers only.

Fifty/50 has Venini vases and Gio Ponti desks. "The Italians," says co-owner Mark Isaacson, "did a more baroque modern than the Americans. The line was modern, but the materials were rich."

Herman Miller CONTINUES TO make many of Charles Eames's designs, including the molded-plywood lounge chair (\$190) with chrome legs, as well as the famous rosewood-and-leather lounge chair (\$1,760; with ottoman, add \$643). In June, the company reissued the Noguchi free-form table (\$995).

Eames molded-plywood birch lounge chair, \$500 at Fifty/50. The wallpaper is \$40 for 60 square feet at Secondhand Rose.



Herman Miller, Inc., 600 Madison Avenue, near 57th Street, 838-8280. Open Monday through Friday 9 a.m. to 5 p.m. Merchandise sold through authorized dealers only.

AUCTION HOUSES

Christie's REDUCED ITS AUCTIONING of American fifties furniture in May of this year. "The fifties is not auction material," says Kathleen Guzman, department head for Art Nouveau and Art Deco. "Fifties collectors are a small, esoteric market. Eames is a consistent sell, but others, including George Nelson, are difficult. The majority of people who came to my sales were dealers, and it's hard to usurp their audience. I am not going to go out of my

way to put together things from the fifties for the next few months."

Christie's East, 219 East 67th Street, 570-4141. Open Monday through Friday 10 a.m. to 5 p.m. No credit cards.

Sotheby's OFFERS ITS FORTIES AND fifties pieces during its Art Nouveau and Art Deco sales. On July 18, a group of Eames bent-plywood furniture, including two very rare red-stained children's chairs, went for \$3,850. And a trompe l'oeil painted-wood secretary by Fornasetti, which featured fanciful views of Roman architecture, was auctioned for \$22,000 in November 1983. Sarah Hill, one of Sotheby's assistant vice-presidents, recommends going downtown to the Greenwich Auction Room for less expensive things, or attending Sotheby's biweekly Arcade Auctions. "Sotheby's can't take in anything for less than \$500," she says, "but Arcade Auctions handle objects that range from \$200 to \$2,000."

Sotheby's, 1334 York Avenue, at 72nd Street, 606-7000. Open Monday through Friday 9 a.m. to 5 p.m. No credit cards.

THE Greenwich Auction Room, Ltd., has sold Eames chairs for \$250, Bertolia's diamond-shaped steel-wire chairs for \$100 to \$225, and a George Nelson nightstand for \$350. Owner Jesse Bien is continually on the lookout for Venini glass, designs by the industrial designer Raymond Loewy, and pieces by Nelson, Noguchi, Eames, and Bertolia. He has frequent auctions: Four a year include stuff from the forties and fifties (one auction is called "Fabulous Fifties Foray"; the other three are called "Modernism").

The Greenwich Auction Room, Ltd., 110 East 13th Street, 533-5930. Open Monday through Friday 9 a.m. to 5 p.m. No credit cards.

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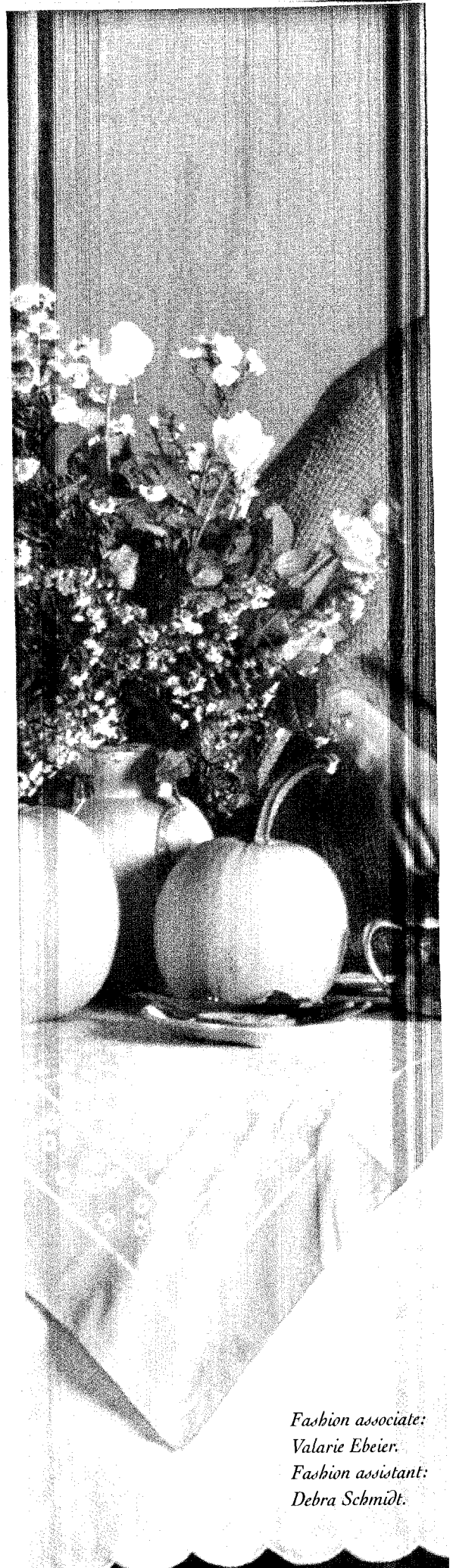


For the GOOD TIMES

FROM SEXY
silk taffeta to a sweep of
challis, a big red sweater
to polka-dot crêpe,
simply elegant clothes
for quiet times at home,
for festive nights on the
town—just for fun.

Photographed by
PAUL LANGE

*Fashion associate:
Valarie Ebeier.
Fashion assistant:
Debra Schmidt.*



A black and white photograph of a young girl in a ballerina costume sitting on an ornate chair, holding a wand. A woman stands behind her, and a table with a teacup and teapot is in the foreground. The scene is set in a room with a stone fireplace. The girl is wearing a white tutu and a dark leotard. The woman is wearing a dark dress. The table is covered with a white cloth and has a teacup, a teapot, and a sugar bowl on it. The chair is ornate with a curved back and a patterned seat. The background is a stone fireplace. The lighting is dramatic, with strong highlights and shadows. The overall mood is whimsical and elegant.

Rayon sweater, \$265,
and rayon-satin pants,
\$135, at Comme des
Garçons (116 Wooster
Street); hand-carved-
resin necklace, \$700,
and cuff, \$300, by
Cara Croninger, at
Artwear (409 West
Broadway). Model:
Maria Johnson of
Elite.

Ballerina costume
from R. G.
Crumbonatcher.
Bedspread-tablecloth
from Cherchez. Pottery
from Pierre Deux.

Hair: Odile for Bruno
Desoange Salon.
Makeup:
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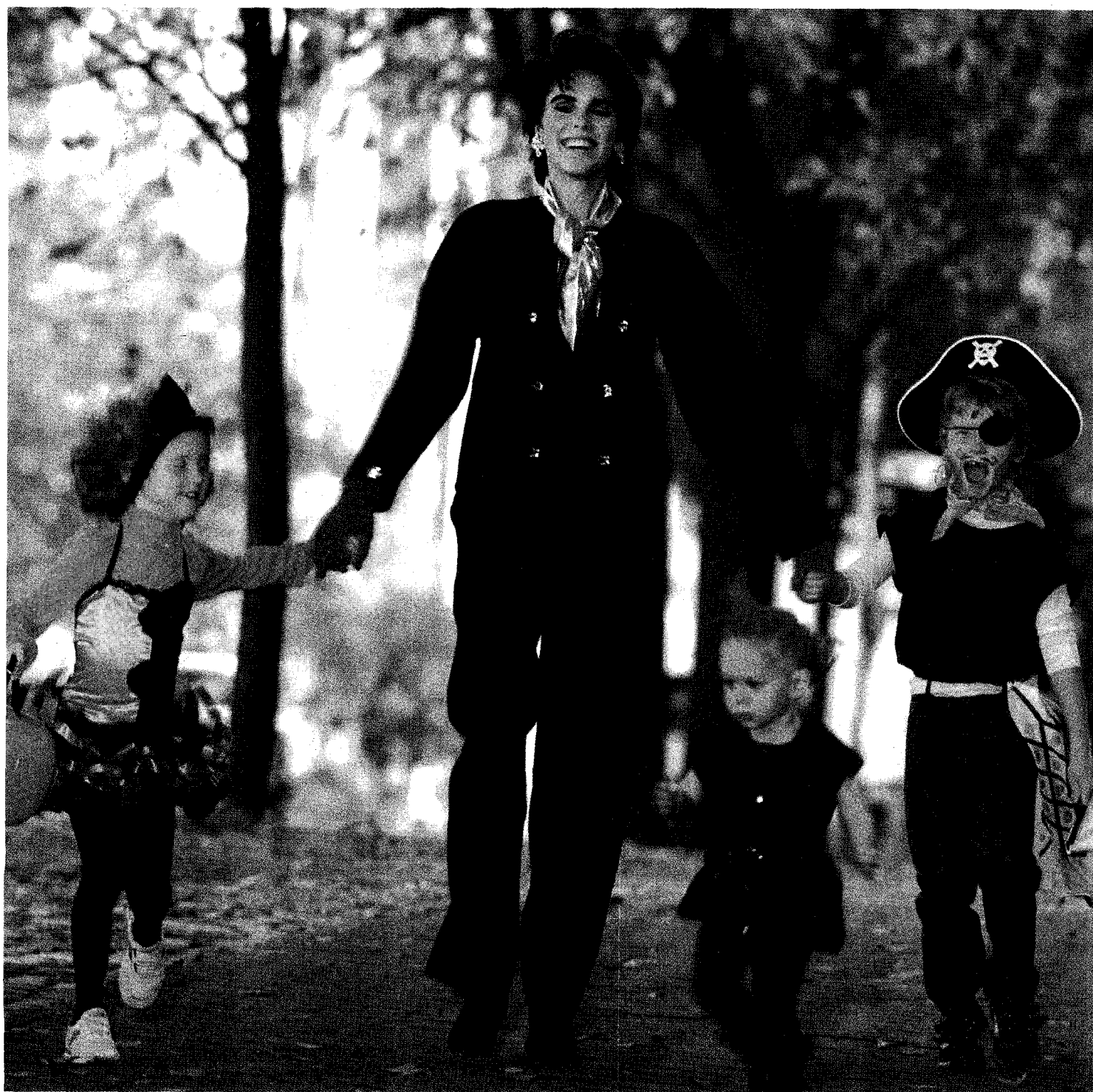
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Makeup:
Lydia Snyder.

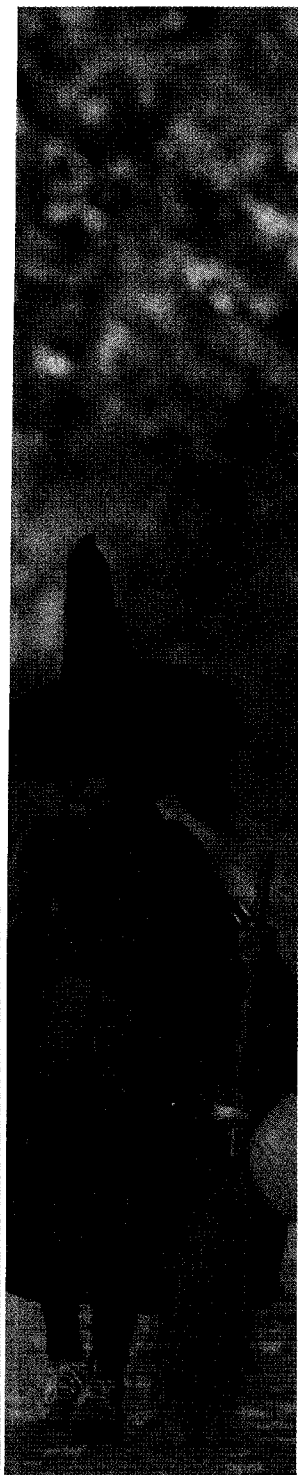


*Wool pantsuit with
metallic-mesh scarf
by Geoffrey Beene,
\$1,980 at B. Altman
and Bergdorf
Goodman; suede
gloves by
La Crasia, \$46 at
Bloomingdale's;
crystal earrings by
Wendy Gell, \$120 at*

*Savage (59 West 8th
Street); suede pumps,
\$78 at Ecco (111
Thompson Street).
Children: Hilary
Gordon, Cameron
Alfstad, Kristian
Collins, and Cheree
Casado of Ford
Children.*

THE SOPHISTICATION
of rhinestone sparkles from
Geoffrey Beene,
the glamour of
casual satins from
Andrea Jovine.





*Right: satin
shirtdress, \$220, and
pants, about \$160, by
Andrea Jovine, at
Charivari for Women
(2307 Broadway,
near 83rd), Lord &
Taylor, Macy's; onyx
earrings by Stephen
Dweck, about \$200 at
Altman's, Barneys,
Bergdorf's, Henri
Bendel.*

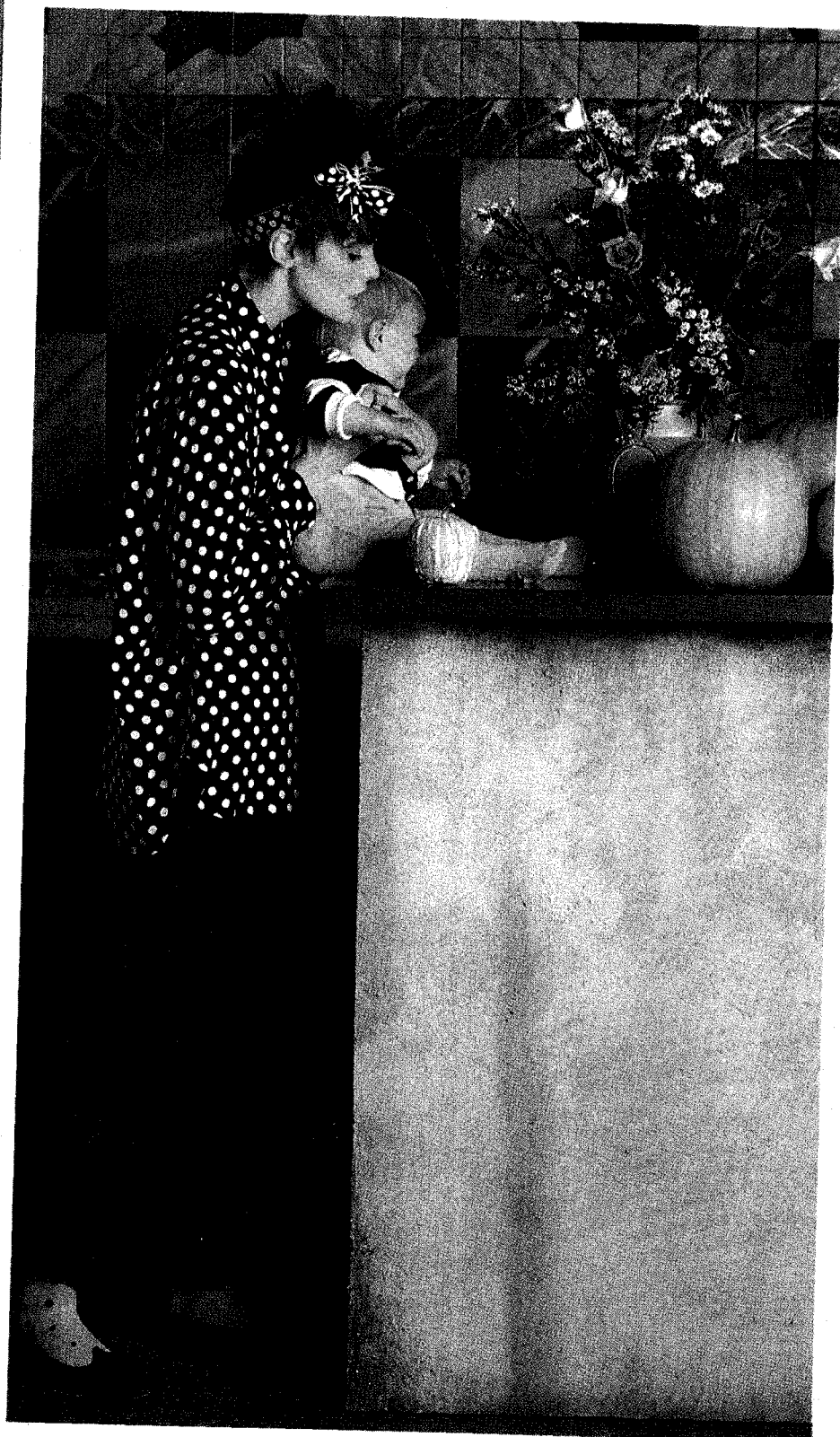




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*Wool-charlie
and silk harlequin
kimonos by Joan
Vass, \$350 each at
Bendel's; tights by
Isradance; socks
by L.A. Gear.*

*Photographed at
Richard Gillette's
loft.*



*Above: silk-crêpe
shirt, \$87, and pants,
\$80, at Agnès B. (116
Prince Street); suede
flats by Perry Ellis,
about \$98 at
Bloomingdale's and
Perry Ellis Shoes
(680 Madison Avenue,*

*near 62nd); stockings
by Hue.*

*Baby's T-shirt from
Agnès B. and tights
from Wendy's Store.
Flowers by
Paul Bott of Twigs.*

Silk-taffeta dress, \$5,375 to order at Arnold Scaasi (681 Fifth Avenue, near 53rd); crystal earrings by Wendy

Gell, about \$122 at Bloomingdale's, Gindi (816 Madison Avenue, near 68th), Ibiza (46 University Place), Savage; satin

sling-backs, \$205 at Maud Frizon (49 East 57th Street); stockings by Fogal.

Giorgio Armani tuxedo from Barneys. Mask from Serendipity 3. Model: Robert Russell of Click. ■





When Shah Jehan saw the contractor's bid, did he say
"Make the pool a little smaller"?

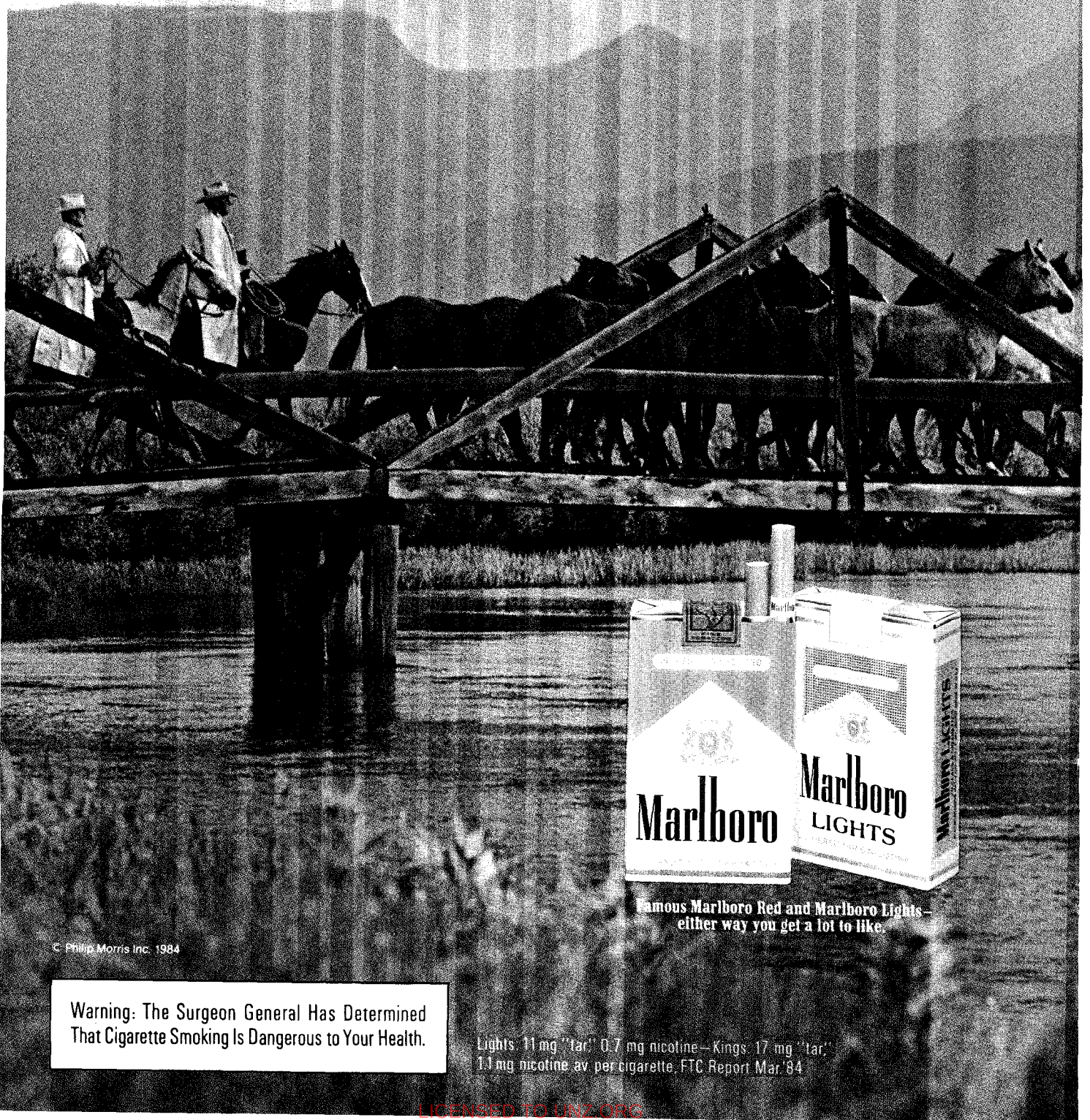
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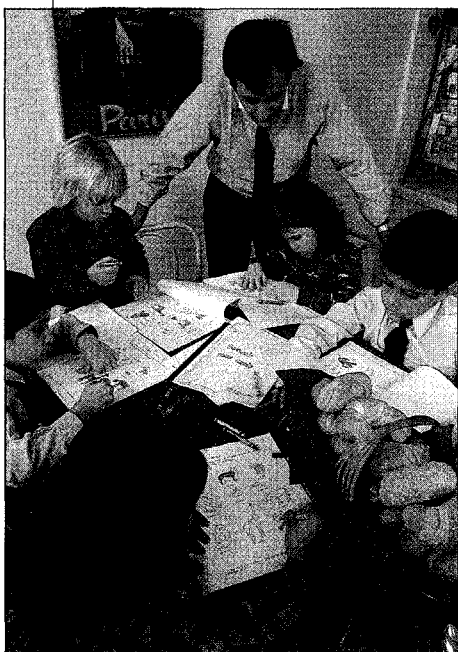
Lights: 11 mg "tar," 0.7 mg nicotine—Kings: 17 mg "tar,"
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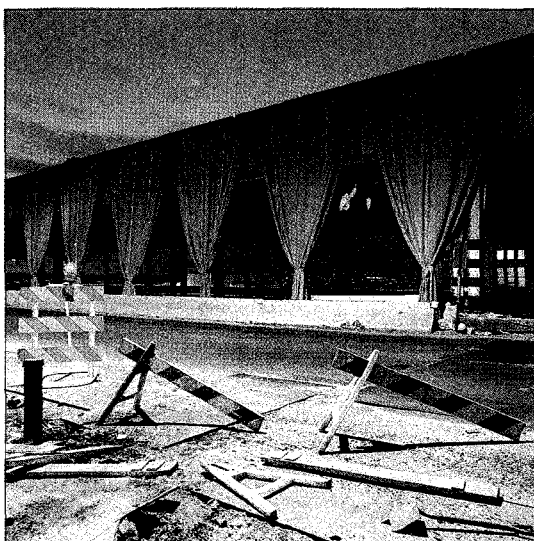
By Nancy McKeon
and Corky Pollan



Small Talk

"Kids think they come here to play," says François Thibaut, founder of the French Workshop for Children. "But they leave each session with a grasp of fundamentals." And, judging by a recent visit, they leave with a working vocabulary and an accent parents will envy. Thibaut uses action games so that youngsters (four to fourteen) learn to take direction in French, skits to sharpen communications skills, plus workbooks and tapes. After-school classes (45 minutes long, once a week) are \$85 for seven weeks; Saturday classes (two hours long) are \$140 for seven weeks.

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Prints of the City

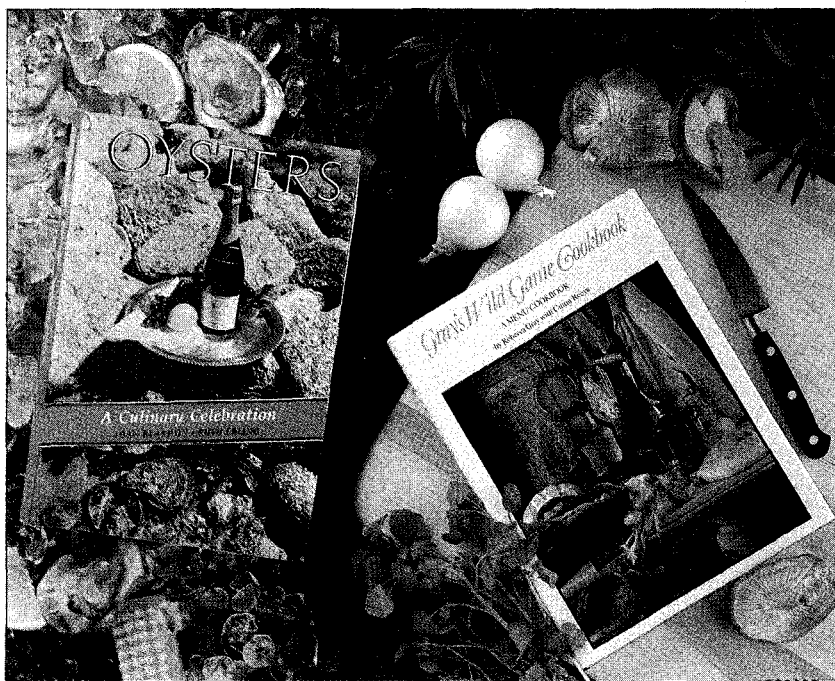
There is a whole inventory of information Jan Staller could give us about how he lights his photographs, how he chooses and uses his film, how he relates to his subjects, and what he does in the darkroom to realize his art. But perhaps we should not belabor the intangibles and just make a serious point of seeing his one-man show of urban still lifes.

—Jordan Schaps
BERTHA URDANG GALLERY
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October 30/288-7004

Must Be the Season of the Rich

Wild game and oysters, food for kings, are the themes of two new cookbooks this fall. *Gray's Wild Game Cookbook*, by Rebecca Gray with Cintra Reeve (distributed by the Globe Pequot Press, \$25), isn't for the hunter alone, but even for the passionate cook whose only game is the one he or she plays with the local butcher. The book offers imaginative game menus and gutsy food, both reflecting the authors' love of Italian cooking: fried doves served with Gorgonzola polenta, roast saddle of venison with porcini and potato, and duck breasts roasted in red-pepper butter (you could use Long Island duckling here). *Oysters*, by Joan Reardon and Ruth Ebling (published by Parnassus Imprints, \$25), is a handsome, handy book full of scholarly lore and more than 200 oyster recipes. Some are updated historical dishes, like a creamy biscuit-topped stew (circa 1871). Some are oyster classics, such as bisques, oysters Bienville, and Hangtown Fry. And several recipes combine oysters with artichokes or beef—excellent affinities! Then there are dishes that are trendy and amusing (familiar recipes adapted to the oyster): oysters in a mashed-potato ring, mustard-glazed oysters en brochette, and—would you believe?—oysters in pizza. An awesome oyster appreciation!

—Barbara Costikyan
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Movies/David Denby

THE WOMAN IN THE WINDOW

“...*Body Double* is about the eroticized way of life in Los Angeles, the sexiness of endless scrutiny and quick encounter...”

THE BRIAN DE PALMA CASE GOES ON and on, and remains unresolved. The Master's latest, *Body Double*, is an outrageous baroque comedy on the themes of voyeurism, murder, and filmmaking. I don't think it's one of his great films, but it has moments of beauty and excitement that no one currently working in movies could equal. Will De Palma's enemies admit that he can do exhilarating things with the camera that make most other directors look like beginners? Will they admit how funny he is? On the contrary, if the screening-room hisses are any indication, a great many people are prepared, once again, to get riled up about De Palma's attitudes—his joshing, Jack-the-Ripper approach to women, his flirting with pornography, his obvious delight in the forbidden.

Might I gently suggest that getting angry about those particular issues is one way of letting the director make a sucker out of you? For *Body Double* is De Palma's most cynical and brazenly artificial work yet. The sex is just a tease, the violence so outlandish that only the most literal-minded could take it seriously. De Palma treats the film medium as a glorious toy, and he plays nasty tricks on the audience, which may be the real reason he gets people so angry. He's constantly pulling the rug out from under us, mocking our desire to get involved with his characters. I enjoyed *Body Double*, but what's disturbing about it, and particularly after *Scarface*, which suffered from the same coldness, is that De Palma is now giving us little reason to get emotionally involved at all.

Once again, De Palma gooses ideas lifted from Hitchcock. *Body Double* is about a mediocre young Hollywood actor, Jake (Craig Wasson), who is starring in a cruddy vampire movie. Like James Stewart in *Vertigo*, Jake has a disabling neurosis: He suffers from claustrophobia produced by childhood traumas. But the terrors that Hitchcock took seriously, using them as the dramatic linchpin, De Palma turns into a derisive joke. Playing the ghoul in the movie, Jake freezes on the set just when he is supposed to rise from his steaming tomb. He's so immobilized he can't even gnash his vampire's teeth.

The ridiculous plot of *Body Double*, devised by De Palma and Robert J. Av-



Doubles for death: Craig Wasson and Melanie Griffith in Brian De Palma's film.

rech, is merely an excuse for a series of set pieces. After catching his girlfriend in bed with someone else, Jake runs away from home, and falls in with another young actor, Sam (Gregg Henry), who treats him with mysterious benevolence. Sam, who says he's house-sitting for a wealthy friend, sets him up in a bizarre, luxurious hilltop mansion that features a circular, glass-walled living space perched atop an immense tower. From this eagle's-nest vantage, Sam has fixed a telescope on a house across the way, where, every night, a beautiful woman does a kind of self-caressing, harem-girl-entertaining-the-sheikh belly dance. Sam then disappears on an acting job, and leaves the guilt-ridden Jake behind in the house, mesmerized by the naked lady in the telescope. Soon enough, the woman, a husky-voiced rich young matron named Gloria (Deborah Shelton), is endangered by a grotesque-looking American Indian loitering around her house, and Jake is left in the absurd position of spying on her and trying to save her life at the same time.

Eyes clouded, his face a mask of suffering, Craig Wasson has a helpless, masochistic quality, and De Palma's use of him is thoroughly heartless, for Jake is little more than a punching bag, a stumbling, wounded patsy. Gloria isn't a

character, either—she's just a plush Beverly Hills beauty in a white dress and shades, as sleek as a figure in a Sunset Strip billboard. But once Jake begins to follow Gloria around, De Palma starts working in that gliding, sensual, trance-like style that is the most sheerly pleasurable achievement in contemporary movies. There is a classic sequence, comparable to the museum pursuit and seduction in *Dressed to Kill*, in which Jake gamely pads after Gloria in the Rodeo Collection, a posh brick-and-marble shopping mall with a huge atrium at its center. Virtually wordless, this sustained episode accumulates a kind of suspense that is as much moral and psychological as physical. Will Jake make himself known to Gloria? He means to help her, but the poor sap is paralyzed by the amazing sight of her buying some silk underpants. I don't think the ambivalences of girl-watching have ever been dramatized with such excruciating wit: Jake is concerned for her, ashamed of himself, and irresistibly attracted all at once. And De Palma doesn't stop there; he adds more and more to the scene. Gloria knows she is being followed and seems to enjoy it; the Indian is present, too, stalking Gloria yet staying just out of the way. As these three pose, scurry, and dodge along the

“...Talking Heads, a rock group of startling originality, has a superb concert film in Jonathan Demme’s *Stop Making Sense*...”

glass surfaces and mirrored walls, the flashing images, coming faster and faster, attain a giddy pitch of excitement.

The odd, ambivalent three-way chase continues at the beach, reaching its climax as Jake pursues the Indian into a tunnel, only to suffer the inevitable attack of claustrophobia. Gloria leads him out, and as the camera circles around them deliriously, in a parody of romantic transport, they fall into each other’s arms. Throughout both scenes, De Palma and cinematographer Stephen H. Burum bind the characters together in single shots, relating them in space through gliding camera movement rather than the dull clichés of crosscutting. This is no mere virtuoso trick; the way these people are physically connected is the key to the film’s meaning. *Body Double* is about Los Angeles, about the eroticized way of life, partly created by the media culture, in which exhibitionist and voyeur are linked by common need. The people live in houses with huge windows; they cruise one another insolently, unafraid of being watched as they watch; privacy is meaningless—there is only the sexiness

of endless scrutiny and quick encounter.

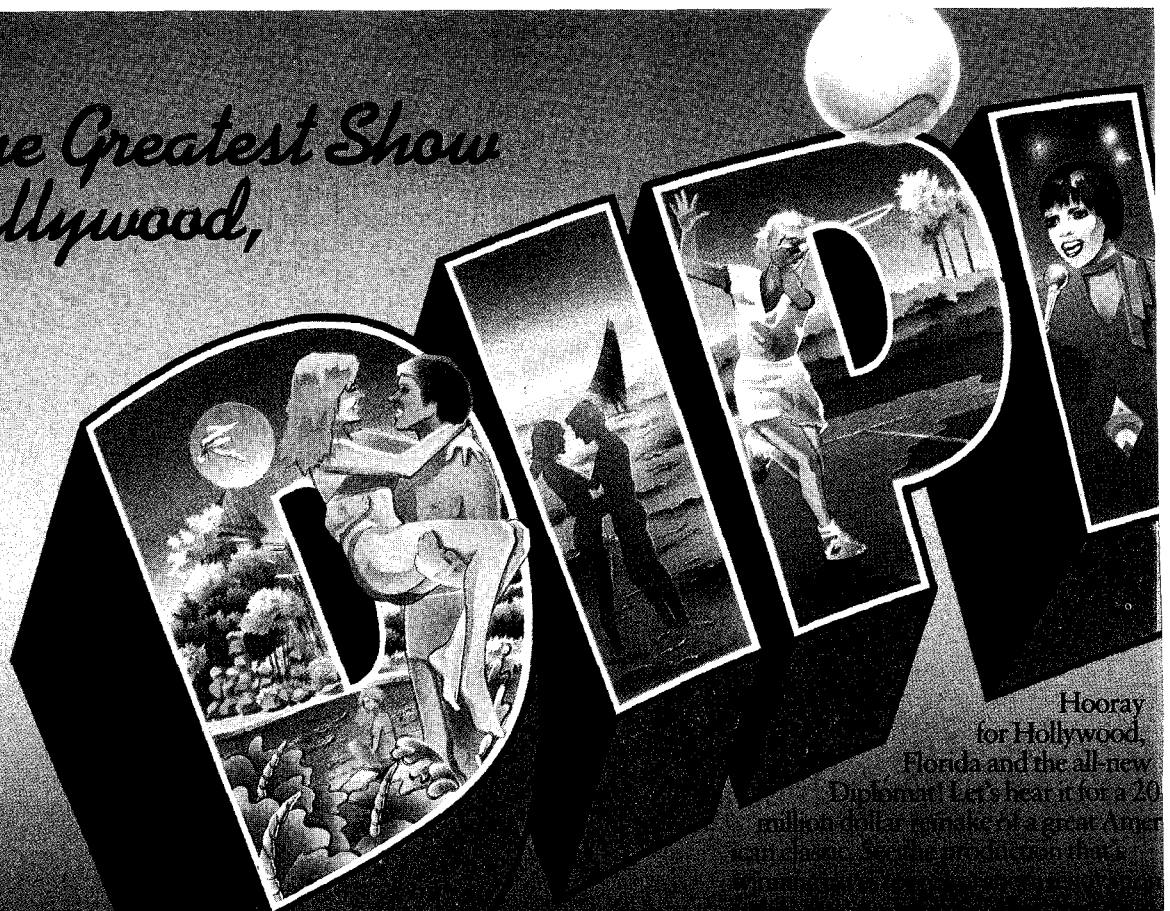
Like so many of De Palma’s protagonists, Jake fails in his desperate attempt to rescue the woman he loves. The murder scene, in which the Indian goes to work on Gloria with an electric drill, is obviously a kind of grisly dirty joke. Little of the violence is directly represented, yet many viewers, I know, will find the idea of the scene disturbing or obscene; I would like to remind people unamused by the outrageousness of the gore that when the murderer is moving across the room, bent on his grim task, he goes so far that he pulls the drill’s electric plug out of the wall. In context, that moment of household banality is as cheeky as anything in Hitchcock.

Defeated, and dismissed by the police as a dim near-pervert, Jake lies on his bed watching a cable-TV porn show; a swaying body that reminds him of Gloria’s flashes on the screen. Suddenly (and unconvincingly) resourceful, Jake, realizing that he’s been set up to witness a murder, springs into action. He enters the porno world, giving De Palma the opportunity to spoof its inane interview shows and erotic rock videos. The paro-

dies are a bit dispirited; perhaps the depression of the porn life affects even the exuberant De Palma, who doesn’t actually strike me as all that interested in pornography. What interests him instead are women with a streak of exhibitionism, women like Holly (Melanie Griffith)—the swaying body—a porn actress with a candid, down-to-earth wit. As played by Griffith, who has a touch of Harlow in her tinny voice and short blonde hair, Holly is both a debased plastic icon and the spirit of giddy youth. She’s the most completely likable of all of De Palma’s guileless, sweet-tempered floozies.

Body Double opens and closes with scenes of the vampire movie being shot on a gaudily unrealistic set; the joking title refers both to the trick that has been played on Jake and to the practice, in soft-core porn, of substituting in certain shots the splendid body of a non-actress for the not-so-splendid torso of the star—a sleazy example of the illusionism that De Palma celebrates as the essence of all filmmaking. Jake has been fooled by an illusion, and so are ordinary moviegoers every time they see a

See the Greatest Show
in Hollywood,



film. De Palma is awfully determined to bring that point home to us—perhaps because he's irritated by people who talk of violence in his films as if it were the real thing. The anti-porn feminists, for instance, who loathed *Dressed to Kill*, accusing the director of inciting violence against women, speak as if image and act were indistinguishable.

In a peculiar way, these women may have got to De Palma. In recent interviews, he makes clear his intention to throw their objections right back at them. He's determined to remain true to his own perversity, his own happy, ironic celebration of the lurid and the *outré*. Eager to spite his enemies, he may have allowed them to rule him. By the end, a pall hangs over *Body Double*, and I felt it, too. The movie has some brilliant episodes, but parts of it feel like an exercise. Some of the jokes are sour, and at times we wonder if De Palma isn't too intelligent for his own obsessions. Apart from Melanie Griffith's Holly, this extraordinarily talented man doesn't betray the slightest affection for anyone or anything in the world—and *that* is something worth getting upset about.

AT THE BEGINNING OF *Stop Making Sense*, Jonathan Demme's superb film record of a Talking Heads concert, the leader of the group, David Byrne,

emerges alone on a bare stage, holding his guitar. Byrne doesn't look like any other rock star: With his neat, slicked-back hair, bony frame, cream suit, and white shoes, he's extremely elegant, an ironic cross between Cab Calloway and William S. Burroughs. The film is elegant, too. After Byrne performs the first number by himself, the rest of the band enters in subsequent numbers, one or two at a time, until Talking Heads reaches its full strength of nine. As the group gains in size, the music grows richer, adding female voices and calypso, African, and gospel rhythms, as well as heady electronic sounds. This slowly gathering musical complexity serves both as a *précis* of the group's development and as a celebration of the imperial power of rock, which, at climactic points in its history, has reached out and absorbed the diverse elements of popular culture.

Byrne is the fountainhead, but he's the least egotistic of rock stars, with none of the clichés of demonic possession that may be Mick Jagger's most unfortunate contribution to the boredom of our time. Watching him, I thought of great professional entertainers like Astaire or Tommy Tune, who gauge their effects modestly and in relation to the results they want to achieve. If Byrne has no special use for

one of his arms, he lets it hang down at his side. I hasten to add that he's a terrific, loose-limbed dancer, spontaneous and inventive, and that his work in this movie includes a gently mock-spastic shimmy inside a big suit and an amazing duet with a tall standing lamp, which conveniently provides most of the light for the number.

Jonathan Demme works with a steady camera rather than the usual hand-held, zooming ecstasy, with cool colors rather than flaming purples and 2,000-watt lights exploding in your face. He places his cameras in front or to the side of the performers, violating the law that a director must show the audience having a whale of a time. For most of the movie, in fact, the audience is in darkness. Near the end, in a thrilling version of Rev. Al Green's "Take Me to the River," after the repeated hushed invocation "Take me to the river / Drop me in the water," Byrne suddenly lets out a shriek and the lights come up, for the first time, on the audience, including everyone in the community of the joyous. Talking Heads, a very original group, has long been poised between the obscurity of a Happening and the mass adulation of pop. With *Stop Making Sense*, it should reach a wider audience than ever before without giving up any of its startling individuality.



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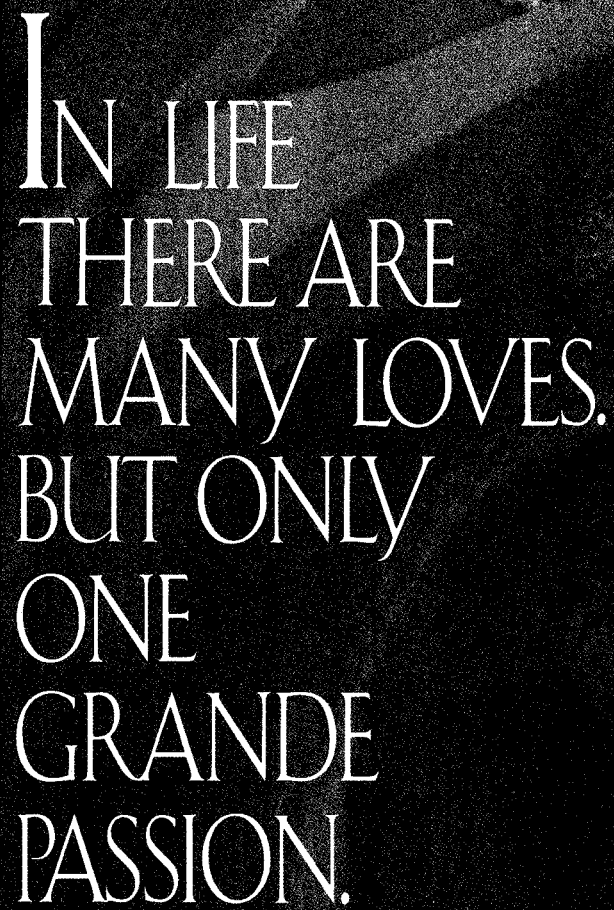
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Books/Rhoda Koenig, John Keegan

IN THE HEART OF THE DARK

“...‘Susan,’ Cheever wrote, ‘makes the error of daring not to have been invented by me, of ... speaking lines I have not written’...”

Home Before Dark, by Susan Cheever.
Houghton Mifflin; 243 pages; \$15.95.

IN ONE OF JOHN CHEEVER'S STORIES, A wife on a miserable vacation lifts her tearstained face to her husband and says, "Oh, my darling, I'm homesick." He is confused by this—Cheever's husbands are often confused by the sudden, passionate, and seemingly unjustified outbursts of their wives—because their present home is only a cramped studio. "If Theresa was homesick, it could only be for a collection of parts of houses. She must have meant something else."

By his daughter's account, John Cheever always seemed to be looking for home, too—not the lost but the imagined one. His father, an alcoholic, embittered failure, wanted his wife, when pregnant with John, to have an abortion. Cheever's mother, who of course told him this, was, like his fictional women, mysterious, cold, and remote—a Christian Scientist, she was above noticing that her child had tuberculosis. Throughout his life, Cheever purchased admission to other people's houses with the inflated currency of charm. *Home Before Dark* has caused a ripple of indignation among the neighbors in Ossining—Why, this man who bragged to his children about his mistresses, who made his wife receive his homosexual lover, isn't the person I knew at all. When I stood next to him on line at the bank, he would always speak to me, and he was always nice! These loyalists are the obverse of Cheever's fictional husbands, the men who are angry and bewildered that family life is not always as transcendently cozy as a Christmas-card photograph, who can trace no line between their own behavior and their wives' resentment, and attribute the latter to the phases of the moon.

Woe to the loved ones who must be the agents of the lover's dreams. Susan grievously disappointed her father by not being blonde, slender, and charming. And she was not only perversely lumpish but infuriatingly indifferent to the details and surfaces that were the stones and bones of his work. Susan remembers his throwing something only once. When she put the cutlery away in

John Keegan is the author of The Face of Battle and Six Armies in Normandy.



His daughter and himself: Susan and John Cheever, 1981.

the wrong place, he sent it flying across the kitchen: "Can't you even tell the silver from the stainless steel, for Christ's sake?" Cheever realized the irrationality of his position: "Thinking of Susan," he wrote in his diary, "she makes the error of daring not to have been invented by me, of laughing at the wrong time and speaking lines I have not written. Does this prove that I am incapable of love or can only love myself? Scotch for breakfast and I do not like these mornings."

Though Cheever, as a man, needed to justify and enhance his existence, as an artist he had to hug and nurture all his wounds. It was essential to his work that he see himself as a sort of Scott Fitzgerald figure in a Sloan Wilson world. As far as his writing was concerned, it sounds as if his ideal home was Beechwood, where the Cheevers lived in "a little house behind a big garage" on the grounds of a 90-room mansion. They enjoyed the use of a swimming pool and the deference of gardeners, but had trouble making the rent. The children "spent hours crouched in the ornamental shrubbery, spying on Beechwood parties." Cheever's drinking, always heavy, increased to a troublesome degree when his cherished status as an outsider was threatened, when he had a comfortable house of his own and had

won some money and fame. One wonders if his turning to homosexuality late in life was not, as with one of his characters, a question of "the shadows and mysteries of ... sex but [of] plain fractiousness."

Susan Cheever has written her book in a style that closely resembles her father's when he was working in a minor key. At first, this seems a touching attempt to identify with him, and it does have a certain seductive grace. But after a while, the exercise sounds a bit strained—it's all Cheever's poignance, without his power—and suffers mightily in comparison with what he could do, as we are constantly reminded by the excerpts Susan quotes from his journals. There is too much fine writing ("In the distance I could hear the sound of the sea") and too much tabloid writing ("inner sanctum," "scantly clad") and too much banal psychology (Cheever wanted to look nice, but not be caught primping—doesn't everybody? This becomes an example of his confusion about proper male roles).

What is horribly clear is the extent of the misery Cheever caused by his love of perfection. One night, he called Susan, then in her late twenties, to say that he was going to leave her mother for another woman (he didn't). "When the most beautiful woman in the world

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wants to marry you," he asked, "how can you say no?" Readers profit from the, shall we say, single-mindedness of men like this. Lovers do better to smile and step aside, and let them pursue a relationship with the moon. —R.K.

The Fateful Alliance: France, Russia, and the Coming of the First World War, by George F. Kennan. Pantheon Books; 300 pages; \$19.95.

HOW SIMPLE ARE THE POLITICS OF Europe today: Russia fumes at the dissidence of the Poles, begrudges the non-alignment of the Yugoslavs, and frets over the incomplete subjection of Romanian foreign policy to hers. But all countries east of the Elbe and north of the Danube have, more or less sharply, to come to heel when she whistles. West of the Elbe, the political homogeneity of Europe is even more striking. For there the association between states is a voluntary, not an enforced one. Every country, with the exception of four *bona fide* neutrals, is a member of an equal security pact; all those, with the exception of Spain but including one of the neutrals, are partners in a customs union that has promise of becoming a true economic federation. The threat of war between the two blocs persists. But the thought that there might be war between any two states of Western—or Eastern—Europe is gone with the wind.

Ninety years ago—and there are many Europeans, such as this one, whose fathers were born only 90 years ago—the expectation of war between any two or three or five European states was an element in the air their populations breathed. There had been five mid-century wars of continental significance, and diplomacy was conducted on the premise that there would be more. The purpose of diplomacy was not so much to avoid war as to ensure that it would not be a burden that any single state would have to bear alone. Diplomacy, in short, was about arranging alliances that might be used as insurance policies in a risk-fraught world.

George Kennan's book is about the making of one such alliance, that between France and Russia in 1894, and how it helped to bring about the First World War. International relations have been Kennan's lifework, both as ambassador and historian. Because he has practiced what he writes about, his books have a certainty of touch absent from those of most other diplomatic historians. It is particularly marked in his depiction of character and in his analysis of how and why the characters he depicts act as they do. He is helped by the personalities of those who figure in the narrative—the reclusive, diffident, but strong-minded Czar Alexander III; the honest and overintelligent Nikolai

Giers, his foreign minister; and the soldier-scholar Nikolai Obruchev, chief of the general staff. Their French opposite numbers were equally distinctive personalities—the tiny, cold, calculating Prime Minister Charles de Freycinet; his foreign minister, Alexandre Ribot, a superb orator known for an honesty unusual among Third Republic politicians; and the aloof Raoul Boisdeffre, the French chief of staff, who appears in a memorable cameo in *Jean Santeuil*.

The two countries were, even by the standards of the time, unusually isolated. The German and Austro-Hungarian Empires, which occupied most of the territory between the Rhine and the borders of modern Russia, were joined in military alliance, to which Italy was a junior partner. Britain was still turned toward the oceans and its vast empire, in what was called splendid isolation. Scandinavia and the Low Countries were, like Switzerland, anodyne neutrals. Only in the Balkans were there states—Serbia, Bulgaria, Romania, the rump of European Turkey, a rather timorous Greece—of unfixed alignment. Unfortunately, the ability of some of them to make mischief in the empires by which they were surrounded enormously exceeded their quite modest military power. The source of that mischief was nationalism, which threatened the empires' hold over their minorities—the Russians feared the Austrian Poles' influence over their own. It was also a cause of disagreement between empires—after nearly a generation, France was unreconciled to Germany's annexation of Alsace-Lorraine.

The convergent resentments and fears of the French and Russians, stuck as they were at the western and eastern extremities of the continent, drove them toward an alliance, the first link in the chain of alliances that would drag Europe into war. In essence, it committed each country, should either be attacked by Germany, to come to the other's assistance. With great literary skill, Kennan shows how the military technicians in the two countries overcame the objections of their political colleagues to so hair-trigger an arrangement.

Since we live with strategic arrangements that are as contingent as anything arranged by Boisdeffre and Obruchev, but with implications for our future that make the First World War look like college football, the author feels that we should learn to examine with greatest care how binding military alliances are made and what their provisions entail. If we disagree with his point, it may be because of the way the world has changed since 1890. Then even the most sophisticated of diplomats accepted the utility of war. Today, even the coarsest of soldiers realizes that it is a self-defeating absurdity.

—J.K.

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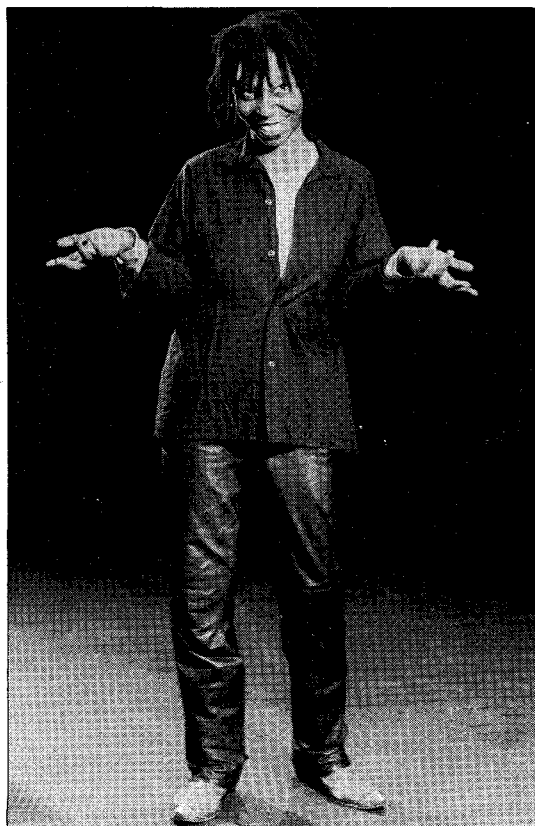
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"...Goldberg's material is phony and routinely foulmouthed, *Pacific Overtures* pointless, *Alone Together* worse than vulgar..."



Goldberg variations: Threats and giggles.

THE EPONYMOUS AND PSEUDONYMOUS **Whoopi Goldberg** begins her show of monologues with a number in which Fontaine, a black dope addict and thief, flies to Europe (how did he get a passport?) and is jolted out of his hipsterism by the memory of Anne Frank at her museum in "Amsterdam, Amdam, Goddamn." The show ends with a tiny curtain speech in which Miss Goldberg, who is black, thanks the audience and tells how much her being on the Great White Way—"no joke intended"—means to people across the country who are living through her. In between, she does another monologue by a white, thirteen-year-old Valley Girl who, being pregnant, is tossed out by her mother. (How shocking, think Mr. and Mrs. Broadway in the audience, but how bravely this little girl walks down the beach with nothing but a suitcase and a zygote to her name.) Then comes a monologue about a horribly deformed cripple who nevertheless finds romance

because "normal is in the eye of the beholder." (How touching, think Mr. and Mrs. B., and how lucky that we aren't cripples, but if we were—in the mind, say—no matter, for brains are in the eye of the beholder.)

After intermission, Whoopi does a Jamaican woman imported to the U.S. by a lecher of 85, who, while feebly trying to have intercourse *a tergo*, dies and leaves her a house and \$62 million. (How nice, think the B.'s, that this should be a land of opportunities for black immigrants.) Next, Whoopi is a nine-year-old black girl dreaming of being a white, blonde TV star and making herself blonde by covering her hair with a white skirt. (How sweet, think the B.'s, she may at least grow up to be Whoopi Goldberg.) Lastly, we get a Bowery bum panhandling quarters from a willing audience—this money is later refunded—while telling tales of dancing with the Nicholas Brothers. (How wonderful, rejoice the B.'s, that he accepts our charity instead of mugging us.)

How can an act that appeals so calculatedly to middle-class whites, any-class blacks, cripples, and pubescent unwed mothers, as well as catering to other forms of pious condescension, fail on Broadway? No way, considering that the only object of cheap sympathy it misses is Native Americans, and it's a long, long way to the reservation.

My point is that Whoopi Goldberg, whom Mike Nichols discovered in a theater workshop and supervised and sponsored on Broadway, is as phony as a three-dollar bill or, to use a trope more appropriate to what Mr. Nichols collects and cashes in on, a three-legged racehorse. His others, to be sure, have four; this one, though, sorely misses a leg to stand on. Actually, Miss Goldberg—as she chooses to call herself, presumably as a sop to the largest and most bread-buttering segment of her potential public—is an accomplished nightclub comedienne with good timing, lively facial expressions, considerable flexibility in her impersonations, and real

skill with accents. What she doesn't have is material worth doing in a better cabaret, let alone as a full evening on Broadway. Much of it is routinely foulmouthed, sniping at facile targets such as airline food and Bergdorf Goodman punks, and all of it only very sporadically funny or relevant or containing deeper artistic truths.

There is something disturbingly specious about these numbers and the number Miss Goldberg does on the audience. To begin with, her true name is neither Whoopi nor Goldberg, and she makes a big mystery of her identity—though that is the least of it. We are told she has a repertoire of seventeen routines, though everyone I have talked to has seen the same six. She plays on the audience's fears—"I'd just as soon cut your throats as look at you"—and then sleazily allays them by having Fontaine remember Anne Frank when next he mugs someone: "I will remember there is still some good in that person, and that will save their life." Later, as she compares her dreadlocks with those of a plant in the audience, she assures us that they are not even dreadlocks, only "doo-doo" braids. And why does she fall out of character to giggle along with the audience? And why does a professional like Nichols let her do this, as well as let her numbers run on way too long? And how cricket is it for Nichols the producer to make up a quasi-critical statement comparing Goldberg to, among others, Ruth Draper, and have this statement run in the ads? (Ruth Draper, by the way, was about something, and far above the stuff of *Whoopi Goldberg*, as Mr. Nichols ought to know.)

The greatest mystery, however, is why a large audience of glittering names will turn up for this mediocre event, and why so many people laugh what passes for their heads off at absolutely nothing. Or is Whoopi-Fontaine's answer to a supposedly snooty stewardess who tells him to fasten his seat belt—"F--- you!"—a cause for rolling in the aisles? Is it the adulatory article in the *Sunday Times* or is it just Mike Nichols's magic name that accounts for turning this first draft into a second coming?

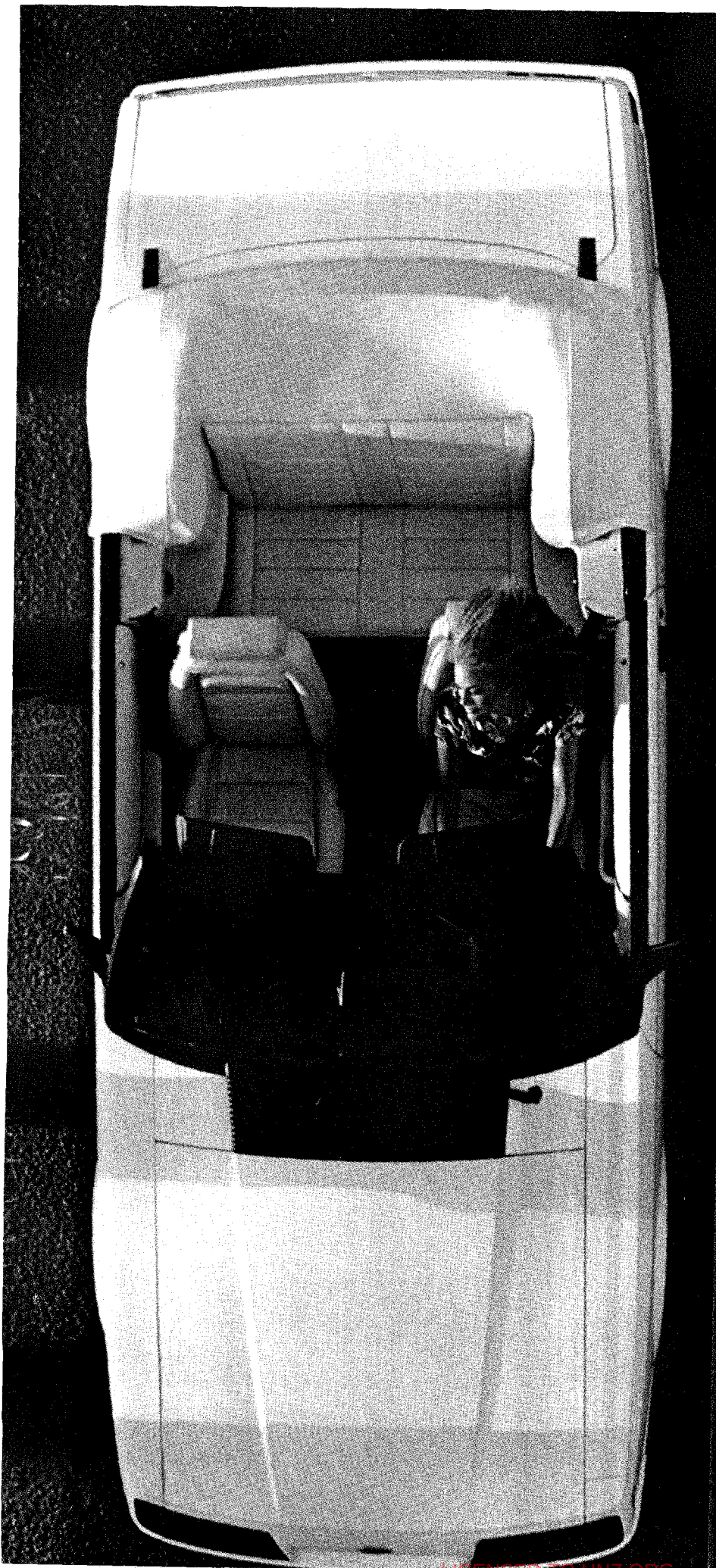
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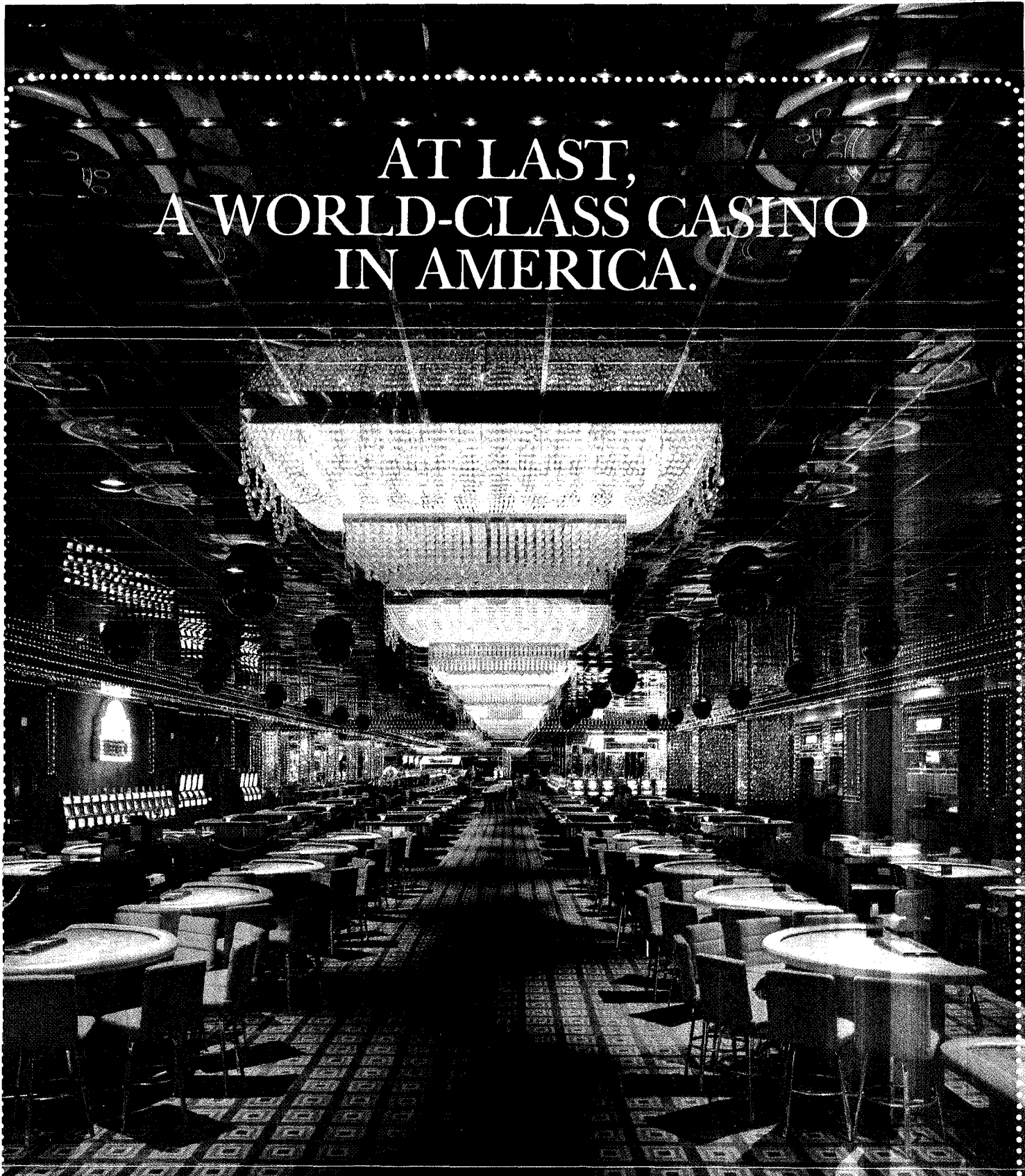
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by me as "shoddy, disingenuous, indeed vulgar." After a wait of a quarter century, which passed like a minute, we are offered his new play, *Alone Together*, or, more properly, *Under Under the Yum-Yum Tree*. This one is about George and Helene Butler, whose third and last son is finally off to college, and who are thus ready to enjoy, in full privacy, a long-awaited and well-earned connubial orgy on the hearthrug in the front parlor. For in Los Angeles, it seems, there is nothing like a seventeen-year-old son to act as a sexual deterrent. Breathlessly Helene announces, "I've got a candle that burns different colors and a Presto log that lasts for hours." "Honey," replies the otherwise eager George, "I hope you don't expect that from me." And I hope I am not giving away the plot when I say the Butlers don't do it.

No, for their boys are, as Mum ruefully observes, "coming back like yo-yos," perhaps because *all* the Butlers are yo-yos. When the atmosphere gets thicker with returnees, and even Janie, a girl the youngest son barely met, comes to crash, and has the two elder drop-ins vying for her favors, we are told, "They're not yo-yos, they're locusts." There are quite a few lines that are repeated, elaborated, explained, even though they needed only to be uttered to outstay their welcome. I do not know whether the author, not quite the noblest Roman of them all but sedulous enough, actually wrote both "We didn't raise sons, we raised citrus fruits" and "We didn't raise a person, we raised a citrus fruit," but the close family resemblance among all his one-liners might bring about accidental repeats. At its most dialectical, the play rises to Janie's "It sure is interesting, though: Two guys in the same family, one tries to solve everything with his brains, the other with his dick." Which is topped with "Too bad they couldn't divvy things up." At last, the elder Butlers must resort to desperate stratagems to put an end to this marathon coitus interruptus before menopause sets in on stage, not to mention in the auditorium.

Janis Page is an endearing Helene, and Kevin McCarthy a dedicated George. As the eldest and most befuddled son, Don Howard is tolerable, which cannot be said for Kevin O'Rourke or Alexandra Gersten. Karl Eigsti's set and Jane Greenwood's costumes are dreadful; Arnold Mittelman has both co-produced and directed—one thing more unforgivable than the other.

CLOSE ON THE HEELS OF THE CITY Opera's graceless revival of *Sweeney Todd*, and not so much after *Sunday in the Park With George*, another *Pacific Overtures* is upon us. I cannot but mar-

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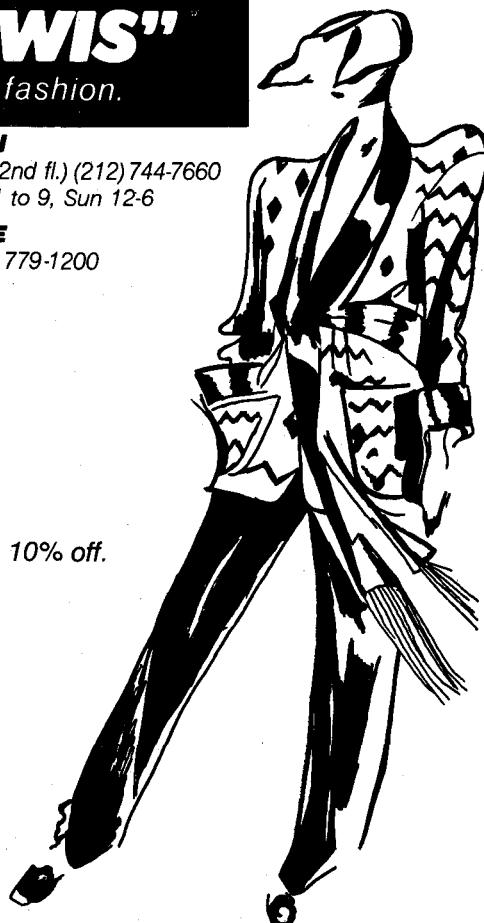
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vel at what a monotonous composer Stephen Sondheim is. The music for all three shows comes from the same sausage grinder, and any one of these non-tunes could be fitted with equal ease into Victorian England, Meiji Japan, or pointillist Paris, and sound just as appropriate, indistinguishable, and undistinguished. Played without the lyrics, these songs would defy all but Sondheim fanatics to identify their provenance. Listening to any part of the *Pacific Overtures* score, one could not possibly hum that tune, but one might want to tune that hum.

There are, to be sure, the usual ingenious Sondheim lyrics, though even these sometimes nod off: “They eat the rice and then/ The day begins again.” But what in Buddha’s name is this book by John Weidman with addenda by Hugh Wheeler about? A campy, cartoony history of Japan from Commodore Perry’s dropping in on the Tokugawa shogunate to the present day, it is told inconsistently, sometimes in Kabuki style, sometimes as a parody of turn-of-the-century operetta, and sometimes in the glitziest Broadway-musical manner. There is no point of view, or, rather, there is every possible one: Look what we did to Japan! Look what Japan tried to do to us! Look how superior/inferior their culture used to be! Look how industrialized Japan has surpassed us/sunk even lower than we into consumerism!

There are certainly no persons to care about in this musical, and one is left with some pleasant scenery and costumes, and a nice bit of choreography or direction, all of which, however, suffer from comparison with the more lavish, and also in some cases more inventive, Broadway version. But most of the performers are genuinely engaging, notably Ernest Abuba, Chuck Brown, John Caleb, and Kevin Gray.

DO WE NEED ANY MORE ONE-PERSON shows this season, kippled and whoopied out as we are? Like it or not, we get *Zelda*, an earnest, all too earnest, portrait of Zelda Fitzgerald, of whom there has been enough on screen, stage, and page to warrant a moratorium. Nevertheless, William Luce, who specializes in monodramas from the writings of literary women and who has already endowed us with a Charlotte Brontë and an Emily Dickinson, now inflicts on us this rather lesser writer, whose words glimmer with cocktail-party sparkle rather than burn with artistic fire. This autobiographical gossip session comes across at best as travel notes from a sad roller-coaster ride, and if you enjoy a lengthy roster of recriminations against parents, celebrated husband, psychiatrists, and assorted famous or obscure supporting players, this may just be your cup of hemlock.

Olga Bellin enacts the aging, confined, and reminiscing heroine with intensity and skill, though with somewhat shaky accent work. But the actress embodying Zelda must shuttle between youthful grace and ravaged middle age: We must see both the radiance and the ruin to experience fully the mauling of beauty by sickness and time. Miss Bellin is a presentable, somewhat dumpy, middle-aged woman, neither a beauty once nor a wreck now. Further, she has to dance a lot but lacks charm in movement; never mind ballet, this Zelda could not have hacked the Charleston. Lastly, the actress is ethnically wrong and often seems to be doing not Zelda but Golda. Her husband, Paul Roebling, has directed adequately, and the production looks suitably grim. But Mr. Luce, who shows some ingenuity in his verbal montages, still could have saved me the wallow.

What's a Nice Country Like You Still Doing in a State Like This? is the delightfully revised and updated version of the revue that appeared some dozen years ago under the same title minus the "still." The composer Cary Hoffman, the lyricist Ira Gasman, and the director Miriam Fond once again provide apt and amusing social and political commentary that deserves to be rescued from the bowels of the American Place Theater and planted in the middle of the Kennedy Center. Sometimes, even when updated, it seems a bit dated, and not every number is sharp and funny enough. But there is far more pointed hilarity here than in the two other current topical revues rolled together.

Whether it's Mr. Church and Mr. State doing a Gallagher-and-Shean routine in unholy alliance, whether three U.S.-supported Latin-American dictators are cavorting happily and ominously to a rather too different drummer, whether a Frank Sinatra figure croons "There's no such thing as the Mafia" or the Reverend Jesse Jackson moans low "God is not finished with me yet," the satire is in deft hands. Even when the barbs are off target, as in "A Mugger's Work Is Never Done" ("Find a place in your hearts/ For a sinner like me,/ What else could I do/ With a liberal-arts degree?"), they are still witty.

The unassuming set and costumes make a virtue of necessity. The cast of five is personable and intermittently better than that, especially Patrick Richwood—and Brent Barrett does handsomely by "It's Hard to Be a Liberal Today," with a finely droopy preppy mouth. But there is no one here as enchanting as Priscilla Lopez was in the first version. Still, can you resist a show with these lines in its title song: "How did a great melting pot/ Get into a stew like this?"

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"...Remy Charlip's *Ten Men* is full of originality, the feelings suggested lying somewhere between friendship and love..."

Remy Charlip's DANCES ARE A LOT LIKE soap bubbles—fragile, iridescent, the result of child's play, magic made out of almost nothing. For Charlip's recent concert in the Brooklyn Academy of Music's "Next Wave" series, the audience was led down the aisle of the claustrophobic Carey Playhouse, up over its stage, through a cinder-block corridor, and out onto the Opera House stage, where we were seated on rows of folding chairs that stretched from wing to wing. Behind a black scrim, a single beam of light projected downward; one hand reached into it, a second hand laid itself gently on the first, and the scrim rose to reveal the choreographer, a man in his fifties with a benign face and a conjurer's concentration.

He began his new piece, *Ten Men*, by singing, "Every little movement has a meaning all its own," and making gestures that started as hieroglyphs, then radiated from head, throat, heart, belly, and groin. The heavy stage curtain lifted, disclosing the ornate theater, silent and dimly lit. A company of ten young men in white trousers, bare-chested and barefoot, walked down the aisle, emanating, it appeared, from Charlip's will. Corny, obvious—nevertheless a *coup de théâtre* and intensely moving.

As if to refute the idea that Charlip is all effect and no craft, the long dance that ensued was full of choreographic intelligence and originality. The band of men and youths, who might have been selected for their faces alone—not beautiful, but striking in their vulnerability—moved in various permutations of ten. Sometimes they shadowed and echoed one another; sometimes they turned themselves into a gallery of living statues, softly slipping from one telling position to its sequel.

The most absorbing part of the piece was a series of duets, some of which were based on contact improvisation, a technique of mutual physical trust. Partners plunged into athletic embraces or made cradles of their bodies to hold each other; the feelings thus suggested lay somewhere between friendship and love. The final pas de deux, for Lance Westergard and Patrick Scully, was remarkable for using a pair wildly disparate in height (there must be a difference of a foot and a half between them) with-



A chorus line: Remy Charlip's company in the "Next Wave" Festival at BAM.

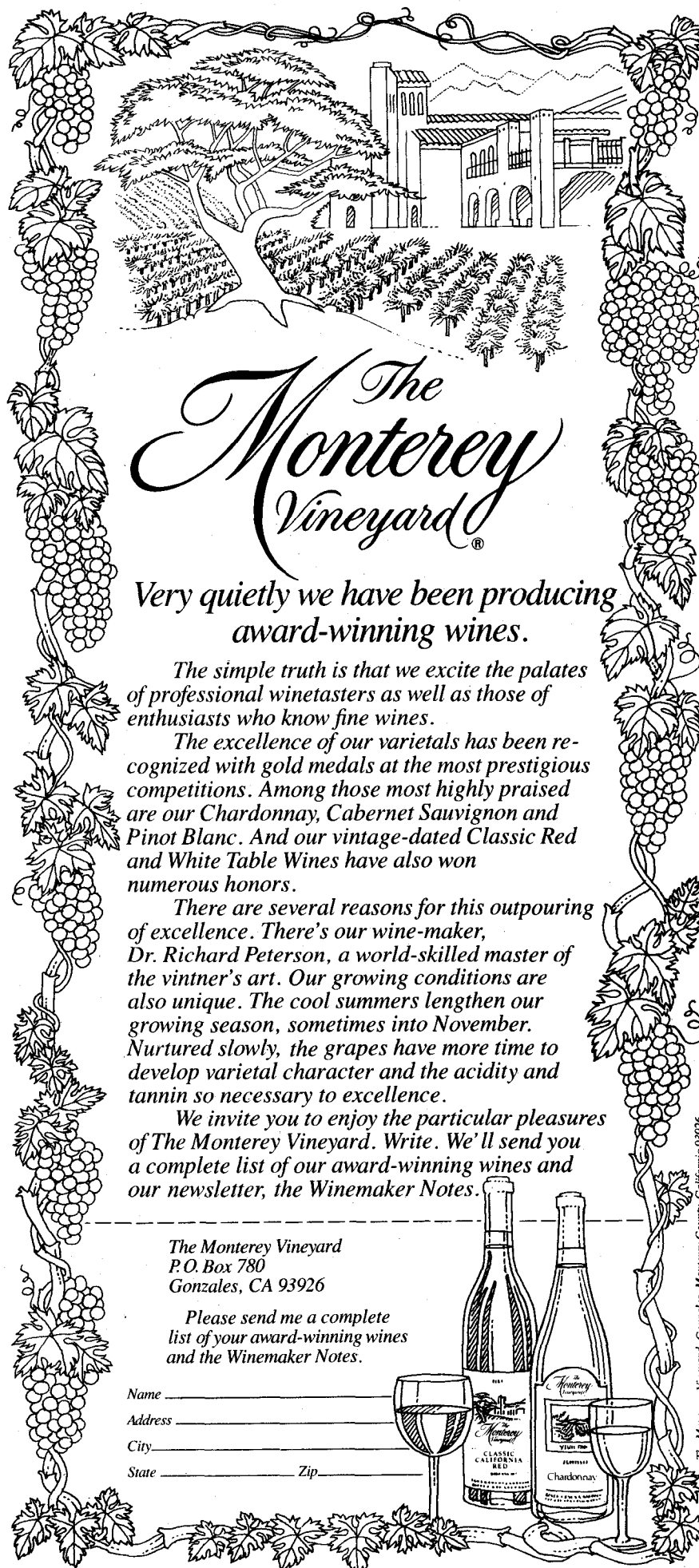
out once being funny, purposely or inadvertently. The choreography evoked images, tender ones, of father and son, and awesome ones of giant and child, but one was never allowed to forget that the two dancers were peers, evenly matched in strength and dignity.

Perhaps the most daring item on the program was *Growing Up in Public*, a biographical solo in words and movement for the veteran artist Lucas Hoving, best known for dancing Iago to José Limón's Othello and Christ to his Judas, back in the grand old days of modern dance. Confessional art is a dangerous business, and there were moments when the wavering line between the make-believe of the theatrical event and reality—the lovely old man unburdening himself—threatened to embarrass both spectators and performer.

Most of the piece, however, was entrancing. "I was three years old when I found the piano," Hoving explained, folding his lanky body small and stretching his hands overhead to finger an imaginary keyboard. Seeming to grow younger as the subject of his tale grew older, he gave us Lucas as a boy, dressing an invalid mother; trading meat from his father's butcher shop for music lessons; accompanying the class of a

Mary Wigman instructor at thirteen and seeing—divine and decisive moment—his first dancer. Watching as Wigman, an alleged Nazi collaborator, was spat upon by her once adoring students. Being told firmly, "Men don't dance," then encountering the unforgettable Harald Kreutzberg. Touring with Kurt Jooss during the war years. Experiencing the sublime and the ridiculous in his days with Limón. "When Remy started making this dance," Hoving confided, "he sent me a long list of questions with blanks to fill in. 'I stopped dancing when I was blank. And now I am blank.'" If ever the tragedy of a performing artist's waning powers was summed up lightly, yet with no loss of poignance, it was here.

Pooh Kaye, WHO RECENTLY SHOWED her work at DTW's Bessie Schönberg Theater, reminds me of the Romantic thinkers who exalt the unlettered, unfettered child. Her dances owe as little as possible to any formal technique. Her performers, a robust, smiling group that is almost entirely female, exhibit boundless, untrammelled energy as they thrash about, flail their limbs, ricochet off one another's bodies, plummet to the floor, locomote on all fours, grimace like in-



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fants or animals, and utter pre-verbal cries.

In itself, this primitivism is compelling for about seven minutes at most. Anyone who has harbored a puppy or a toddler will already have seen the show. When Kaye tries, as she must, to shape this essentially formless material into something called a dance that can be displayed to the public in something called a concert, she's in trouble. She is a choreographic innocent; her command of space, time, dynamics, and imagery appears to be as negligible as a baby's.

Maybe she should stick to filmmaking. Her colorful, zany shorts, two of which enhanced the Schönberg program, feature inanimate objects that can move of their own free will. Blocks of wood, garbage cans, or office swivel chairs careen perkily through dirty, desolate city streets, against a backdrop of scribbled walls. The humans who have to deal with them skitter crazily in their wake, swathed in outside overcoats and slouch hats. All the movement—for the people as well as for the obstreperous things—has the cheerful jerkiness of old silent films, and the colors are as forthright as the paint on children's toys. It's a world without reason or depth, but it has its charms.

THE Atlanta Ballet, WHICH PAYS A weekend visit to Brooklyn College every season, lately offered the customary something-for-everyone program: Balanchine's *Scotch Symphony*, a gloss on the Romantic *La Sylphide*; *Dark Song*, a moody modern ballet by Lau Huei Hon, in the manner of Jiří Kylián; Tom Pazik's *Tzigane*, a bravura piece with gypsy touches; and *Fascinatin' Rhythms*, by the artistic director, Robert Barnett, a lightweight romp to a group of Gershwin songs. It was the Balanchine—incidentally, the sole work worth repeating—that revealed what is best and worst about the company.

The ensemble is well schooled, and the piece shows off its neat footwork, graceful arms, and pleasant demeanor. But it lacks the high energy and rhythmic keenness that Balanchine elicited from his own dancers. Without these qualities, the excitement inherent in the choreography—the thrill of the steps themselves and the thrill of the delectable, foreboding atmosphere—is lost. As is often the case with this group, the principals seemed to be not the most accomplished exponents of the company's style but visitors from another planet. Michael Job was wooden in the cavalier role, while Irena Pasarie, obviously a product of the Soviet school, gave herself all sorts of ballerina airs, inappropriate to the choreography and ludicrous against the frank, modest manner of the corps.

Music/Peter G. Davis

PEDDLING MOZART

“...If people were giggling at the stale, preening pastiche that is Ponnelle’s *La Clemenza di Tito*, it was not Mozart’s fault...”

I SUPPOSE THE METROPOLITAN OPERA deserves some sort of congratulations for finally staging Mozart’s *La Clemenza di Tito*, even if the opera and Jean-Pierre Ponnelle’s elaborate, expensive-looking, and widely traveled production have both arrived at the Met rather late in the day. Most other major companies rediscovered Mozart’s last opera fifteen to twenty years ago, and the work is now encountered fairly frequently almost everywhere. Even New York has not been totally deprived, thanks to performances in 1979 by the City Opera and, earlier that year, at the Mostly Mozart Festival.

Beyond that, the Met has not shown much artistic daring or imagination by importing the familiar Ponnelle production, so overexposed on the international operatic scene that it now looks downright passé. The designer-director has energetically peddled his version, more or less unaltered, to numerous companies around Europe since the original production first surfaced in Cologne in 1969. I stumbled on an early re-creation a few years later, in Munich’s intimate Cuvilliétheater, while another variation on the same theme turned up in Salzburg in 1976. The Met’s edition is on a more grandiose scale, but the basic conception remains unchanged.

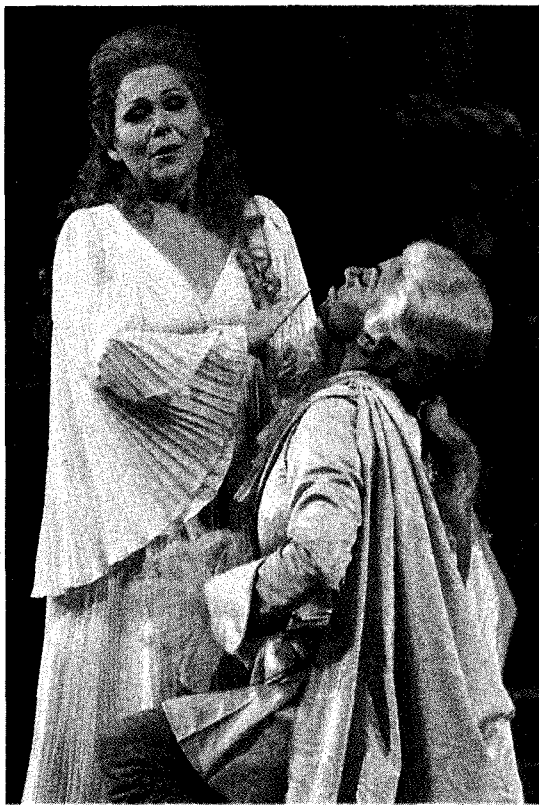
How depressing to watch Ponnelle turn himself into today’s most successful traveling salesman of pre-packaged opera. *La Clemenza di Tito* is only one of many items that he can instantly withdraw, ready-made, from his commodious sample case, productions that look exactly like what they were probably designed to be: practical business investments. Once the basic scenic and dramatic conception of an opera has been worked out, Ponnelle never need waste his time on second thoughts or drastic revisions as he journeys over the globe, setting up shop in one opera house after the other. His only problems are purely mechanical, as scenic details are adjusted to fit the physical proportions of this or that stage. Of course, no consideration is ever given to the expressive individuality of specific singers, who must struggle

into the director’s straitjacket whether they like it or not. All this, it seems to me, has brought Ponnelle to the brink of artistic bankruptcy, and his effete *Tito* at the Met shows just how low a talented director can sink when he smugly repeats himself over and over again. Compare Ponnelle’s endless re-runs to the creations of Wieland Wagner, who constantly found fresh and provocative new

nered, stylized attitudes as they model their fine rococo suits, gowns, and powdered wigs. Once again, Ponnelle has trotted out his favorite visual cliché, one that combines the era of the opera’s action with the period in which it was composed. But to what valid dramatic purpose? Such precious aesthetic posturing only makes the personalities of the drama appear more remote than ever and puts an even greater distance between the opera and a contemporary audience. If some people were giggling during the Met’s first performance, it was not Mozart’s fault.

That amusement may possibly be due to the extra emphasis Ponnelle has placed on what he apparently perceives as *Tito*’s dramatic irony. And it is true that without the added dimension of Mozart’s music, the goody-goody emperor Titus can seem like an insufferable Pollyanna, Vitellia conducts her court intrigues with comical incompetence, and her malleable boyfriend, Sesto, consistently behaves like a complete nitwit. The music, though, raises these people to a higher level. Since Mozart believed so intensely in the emotions generated by his opera, he manages to convince us, for the moment at least, that all the characters’ passions and problems are very real, no matter what improbable events may have triggered them. Ponnelle seems to be completely deaf to the lofty spirit of an opera he treats as a preening fashion show that dangerously teeters toward high-camp farce.

The primary musical pleasures come from the pit. To my taste, James Levine conducts Mozart with a grace, lyricism, rhythmic urgency, and sensitivity for instrumental balance that he brings to no other composer, and the Met orchestra plays with an extra measure of polish, precision, and loving care. On opening night, Ann Murray substituted for Tatiana Troyanos as Sesto and gave the most satisfying vocal performance of the evening—not really a surprise, since Murray was an equally ardent and shining Sesto at the City Opera five years ago. The casting of Renata Scotto as Vitellia must have pleased connoisseurs



A visual cliché: Scotto, Troyanos at the Met.

ideas in his grandfather’s operas, no matter how many times he directed them.

A Ponnelle production of an opera based on dramatic themes from Greek or Roman antiquity, whether by Monteverdi or by Mozart, invariably turns out to be the same type of historical pastiche. In the case of *La Clemenza di Tito*, the unit set consists of a huge open acting area bounded on three sides by columns, porticoes, and statuary, all suggesting the Roman Empire in decay. The characters, however, are dressed as elegant, eighteenth-century courtiers who mince about the stage in man-

“...An operatic Russian icon recovered by Queler; a radiant *Orfeo* from Muti; Dohnányi’s noble reading of Schoenberg...”

who rarely have an opportunity to hear a true Italian voice and temperament in Mozart. Unfortunately, the soprano’s loopy acting, exaggerated and grotesquely miscalculated, suggested that the combination of Scotto and Ponnelle is a risky one that brings out the worst in both. Kenneth Riegel, who may have been indisposed, sounded perfectly dreadful as Tito, while Ariel Bybee, Gail Robinson, and John Cheek were the director’s obedient servants.

DURING THE SAME WEEK THAT PONNELLE’s stale *Tito* production arrived at the Met, Carnegie Hall played host to three orchestras who had some true novelties to offer. Eve Queler and her Opera Orchestra of New York dug back into Russian operatic history and recovered Glinka’s *A Life for the Czar*. Composed in 1834–36, this work is still revered in its native land as a cultural icon, one that has profoundly influenced Russian opera right up to the present. Of course, in the Soviet Union today, the opera’s peasant-hero, Ivan Susanin, can no longer sacrifice his life to save the czar, and I am not sure what

laundered version of the libretto Queler was forced to use. No matter. The music for Susanin’s death at the hands of Polish soldiers remains one of the grandest and most moving sequences in Russian opera, although Martti Talvela delivered the notes in a monochromatic drone that hardly did Glinka justice.

Gluck’s *Orfeo ed Euridice* is not exactly a rarity, but the opera is seldom performed in its simon-pure Vienna version of 1762. The composer revised the score extensively for Paris in 1774, and that edition (along with additional touches by Berlioz and other hands) is the one that most operagoers would recognize today. Trust Riccardo Muti to explore Gluck’s first thoughts on the subject and heroically (some might say perversely) resist all temptations to sneak in popular bits from the more elaborate Paris version. For once, though, the chaste simplicity of *Orfeo*, its power to cleanse the spirit, and the reasons why its austere vision can still create such an impact all became crystal clear in Muti’s performance with the Philadelphia Orchestra, an interpretation of poised dignity and radiant

beauty. Despite some awkward register adjustments, Agnes Baltsa sang an affecting *Orfeo*, ably supported by Margaret Marshall and Arleen Auger.

Arnold Schoenberg never finished his gigantic oratorio *Die Jakobsleiter*, which he wrestled over between 1917 and 1922, just before developing his definitive method of serial composition. The 45-minute torso that remains gives some fascinating clues to this elusive composer’s questing nature, and it was high time that the piece received its New York premiere. The Cleveland Orchestra and its new music director, Christoph von Dohnányi, did the honors nobly on a program that instructively juxtaposed Schoenberg’s knotty score with another, more familiar and more easily digested, piece of Teutonic mysticism, Strauss’s *Also Sprach Zarathustra*. For all its stern rhetoric, *Die Jakobsleiter* is a strangely touching conception and definitely a cry from the heart of a seeker, deeply troubled yet firmly convinced of his artistic mission. This is dramatic music that describes a fierce interior struggle, a battle few composers understood better than Schoenberg. ■

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The Underground Gourmet/Colette Rossant

MOSCOW NIGHTS

“...At Primorski, every serving is big—as Buba, the owner, explains, ‘The Russians want their money’s worth’...”



Russian feast: *Dancing between courses of the smorgasbord banquet.*

ALONG BRIGHTON BEACH AVENUE, NOT far from Coney Island, a handful of restaurants have sprung up to serve the Russian immigrants who have settled in the neighborhood. **Primorski** (282 Brighton Beach Avenue, Brooklyn, 891-3111), in the shadow of the el and only a block from the sea, is one of them. Good-bye, hot dogs. Hello, pirogen!

With its elaborate blue metal façade, Primorski could be a wedding hall—or a funeral home. But then you notice the pictures of dishes displayed in the window, along with their descriptions. In the small, “limestone”-wallpapered lobby, an old man takes your coat. On weekends, the foyer serves as a lounge, where Russian women meet to chat and their husbands conduct business. On its walls are more photographs, this time of brides and family festivities; it is not clear whether they’re advertising the photographer or the restaurant. What is clear is that I’m on the road to Moscow!

The long, L-shaped dining room holds about twenty tables. More tables, some of which can easily accommodate twenty people, are added on weekends. Here, families of three generations spend long, loud Saturday nights together. The chairs are covered in red plastic—“Mos-

cow red,” says a friend who spent three years there as a foreign correspondent—and the tablecloths are light-blue plastic “eyelet.” The ceilings are high; the brilliant blue walls are studded every three feet or so with diamond-shaped mirrors, each centered with a vase of fake flowers. Hanging next to a chandelier is a mirrored ball that will put you in mind of prom night. On weekends, the forties songs played by the small orchestra will take you even farther back in time. The corner platform is occupied on weeknights by a singer who, accompanying himself on an organ, offers a mixture of Russian songs and popular standards on the order of “My Way.”

Buba Khotovli, Primorski’s owner, is from Georgia—“the best place to eat in Russia,” he says. Few of his waiters speak English, although they try. No matter. The regular menu is bilingual—and four pages long. Among the endless array of vegetable appetizers, several stand out: thinly sliced radishes served with a mound of sour cream and sweet onions (\$1.50); chopped eggplant in a sauce of tomatoes, onions, and walnuts (\$2.25); and marinated eggplant (\$1.90), braised and served sliced on a platter with oil and vinegar. The latter is de-

licious—the slightly crunchy, spicy center a perfect contrast to the tender eggplant. Buba’s plums with walnuts (\$2.50) is an unusual dish of wine-poached plums stuffed with nuts, slightly smoky and wonderful after sampling the platter of assorted pickled vegetables (\$5.25)—carrots, celery, beets, cucumbers, tomatoes, and lettuce; they are good to munch throughout the meal. The marinated mushrooms (\$1.95), prepared with carrots, onions, garlic, and a hint of smoked bacon and served with the ever-present sour cream, are sublime.

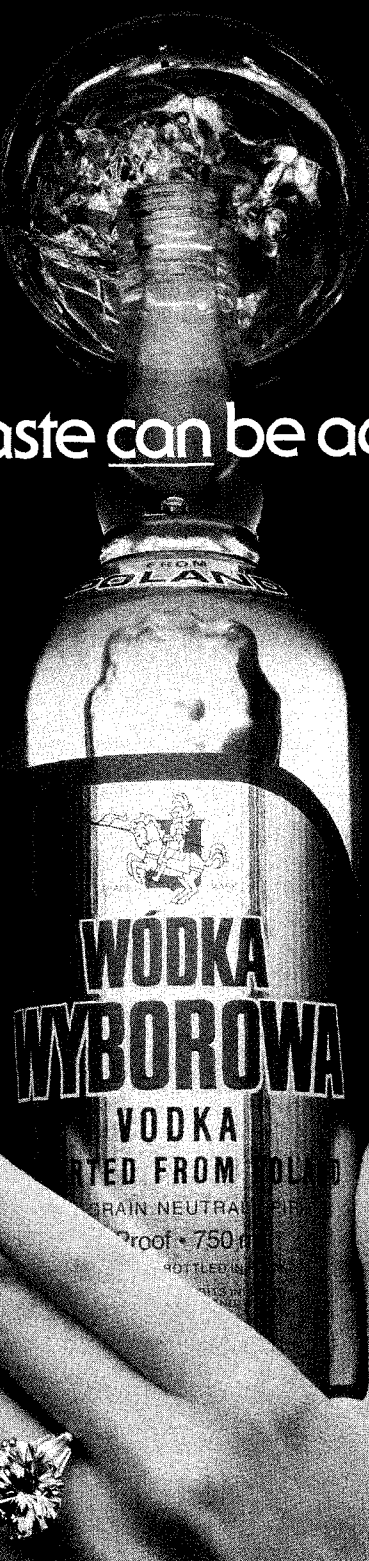
Noteworthy among the meat appetizers are the sophisticated chicken in garlic sauce (\$2.50), small pieces of marinated chicken with a subtle flavor of cilantro; the thinly sliced boiled beef tongue (\$2.50); and the excellent garlic-studded cold roast pork (\$2.50), which you have to ask for, as it’s not on the menu. Basturma (\$2.75) is paper-thin dried beef similar to the Swiss bindenfleisch, with a strange smoky flavor. All these meats are served with a mixture of homemade grated horseradish and beets. My fondness for the French hareng saur fades at one bite of Primorski’s fillet of herring (\$1.85), slightly salty, tender but not mushy—the best I’ve ever tasted. The hot pirogen (\$1.50 for one) are golden-brown layers of phyllo pastry with a variety of fillings that include ground meats, a slightly sweet red-bean paste, and, the best, Suluguny cheese, a fresh Georgian cheese somewhat like farmer’s cheese but tangier. The crunchy hot bundles melt in your mouth.

Buba’s soups are wonderfully hefty and rich, laden with chunks of vegetables, pieces of lamb (chanakhi, \$2.90) or mutton (kharcho, \$1.70), and spiced with garlic and cilantro. His winner is the Ukrainian borscht (\$1.70), which, unlike the others, is light, made with beef, bacon, julienned beets and other fresh vegetables, and tomato purée, with a mound of sour cream floating like a cloud in a red sky. The cold borscht (\$1.90), pieces of beef, slices of cucumber, and spring onions in a strong meat stock, is altogether different, a pleasant and unusual variation.

If you can get up from the table, you can sit down again to sample the main courses. At Primorski, every serving is

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big—as Buba explains, “The Russians want their money’s worth.” Among the seafood dishes, the shashlik (\$6), five pieces of sturgeon marinated in a lemon sauce, then grilled on a skewer that looks like a sword, is the star. It is served with pickled cabbage and sliced tomatoes. The superb meat shashliks include tender chunks of lamb (\$4.95) that are marinated in Buba’s secret mixture of spices, then grilled until they are slightly charred on the outside and pink inside, and kupaty (\$4.25), a Georgian sausage made with lamb, beef, and pork flavored with onions, garlic, and ground coriander—lean, tasty, and enough for two. All the shashliks are served with a side dish of a spicy tomato-based sauce redolent of coriander. (Sop up the sauce from the shashlik or the oil from the herring with lavash [\$2], a thick and crusty Georgian bread.) Our foreign correspondent deems the chicken Kiev (\$4.99) as good as (or maybe better than) he’s had in Russia. The large boneless breast of chicken—stuffed with butter and chopped mushroom, rolled in bread crumbs, and fried—is golden brown, tender, succulent. The Georgian-style fried chicken (\$4.50) isn’t a chicken at all but a very good Cornish hen, partially deboned, stuffed with garlic, and fried in butter.

Everyone drinks vodka here; it is brought to the table in three-quarter-liter carafes (\$12.50), half-carafes (\$6), and shots (\$1.60). The locals like to chase it with seltzer or Coke (\$1 each). There is a full bar.

Buba has instituted a “party menu”: For \$22 a head (on Saturdays, less on other nights), you get—for every five people—a bottle of domestic vodka or Lambrusco wine and a banquet consisting of every hors d’oeuvre offered on the menu, three or four main courses, and a large basket of fruit.

Forget desserts (who could eat dessert?). Instead, end the meal with excellent Russian tea (50 cents) served in a glass with a slice of lemon, or great Turkish coffee (\$1). Or just sit back, listen to the Russian songs, and have another shot of vodka.

Primorski is open daily 11 A.M. to midnight. No credit cards. By car from Manhattan: Cross the Brooklyn Bridge and take the Brooklyn-Queens Expressway going south. Get off at the Ocean Parkway Exit (about a 25-minute drive). Make a right onto Ocean Parkway and drive until you reach Brighton Beach Avenue (about ten blocks). Turn left and continue for two blocks. Primorski will be on your right. By subway: Take the IND D train to the Brighton Beach station, which is three blocks from Primorski.

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CENTRAL CARPET IS CELEBRATING ITS thirty-second year at this location with a sale of new and antique wool carpets. A few examples: 4-by-6-ft. handmade Turkish kilims with geometric designs, were \$299.95, now \$150; 6-by-9-ft. 5-ply 60-count dhurrie rugs made in India, were \$325, now \$159.95; 5.6-by-8.6-ft. contemporary Spanish area rugs with geometric designs, were \$325, now \$199.95; new 4-by-6-ft. Bokharas hand-made carpets in pastels or rich colors, were \$499, now \$299; 8.9-by-11-ft. green-and-rose carpet, was \$1,999, now \$1,499.95; 10.5-by-14.3-ft. antique Sarouk carpet, was \$2,799, now \$2,200. MasterCard (M.C.), Visa (V.), checks accepted; all sales final. *Central Carpet Co.*, 426 Columbus Ave., near 81st St. (787-8813); Mon.-Wed. and Fri. 9 a.m.-6 p.m., Thurs. 10 a.m.-7:30 p.m., Sat. 9 a.m.-5 p.m., and Sun. 11 a.m.-5 p.m.; through 11/12.

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50 W. 57th, 581-2268, hours: Tu-Sa 10-5:30. Arthur Dove—Paintings, drawings, and collages (exhibition in conjunction with Barbara Mathes and Salander-O'Reilly galleries). Nov. 3-Dec. 29.

David Findlay

984 Madison at 77th, 249-2909, hours: Tu-Sa 10-5, Mondays by appointment. Representing works by Camoin, Glieze, Harpinges, Loiseau, Maufra, Valtat, and Vignon. Contemporary paintings by Asoma, Bardone, Cathelin, and Genis.

James Goodman Gallery

1020 Madison, 772-2288, hours: M-Sa 10-6. Paintings and sculpture by Armitage, Avery, Botero, Chia, DeKooning, Dubuffet, Estes, Jensen, Moore, Picasso, Steinberg.

Graham

1014 Madison at 78th, 535-5767, hours: Tu-Sa 10-5. Seymour Fogel—Constructions and paintings 1964-84. At 73, this will be Fogel's first major one-man exhibition spanning 20 years of work. Nov. 7-Dec. 8.

Gruenebaum Gallery

38 E. 57th, 838-8245, hours: Tu-Sa 9-6. Esteban Vincente new paintings. Oct. 30-Dec. 1.

Kennedy Galleries

40 W. 57th—5th floor, 541-9600, hours: M-F 9:30-5:30. John Marin's oils. Through Nov. 24. The focus of this major Marin exhibition is exclusively on his oils. Forty-three paintings by this great American modernist are on view. Catalog, \$10.

Marlborough Gallery

40 W. 57th, 541-4900, hours: M-Sa 10-5:30. Claudio Bravo: Recent paintings and works on paper. Oct. 10-Nov. 3.

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GRAPHIC ART

GALLERY 169 IN GREAT NECK IS HOLDING a fall sale. Framed and unframed posters and original graphics by well-known artists, now 30-60 percent off; original Art Deco and Art Nouveau posters, by such artists as Berthou, Capiello, Cheret, Gesmar, Godoud, and Mucha, now 25 percent off. Circus posters, were \$75-\$250 (20 by 30 in.) and \$125-\$450 (30 by 40 in.), now \$37.50-\$125 and \$67.50-\$225, respectively. Signed graphics include: 26-by-35-in. Calder (framed), was \$850, now \$425; 24-by-30-in. Lindner (framed), was \$850, now \$425; 16-by-20-in. Oldenburg (framed), was \$1,000, now \$500; 34-by-41-in. Rosenquist (framed), was \$1,000, now \$500; 25-by-34-in. Dali (framed), was \$1,400, now \$725; 36-by-48-in. Pearlstein (framed), was \$2,400, now \$1,475; 20-by-26-in. Estes (unframed), was \$2,800, now \$1,850. Works by Flack, Hockney, Indiana, LeWitt, Miró, Nevelson, Oppenheim, and Vasarely are also on sale. Shipping available at additional charge. American Express (A.E.), M.C., V., checks accepted; exchanges possible. *Gallery 169, 169 Middle Neck Rd., Great Neck, N.Y. 11021 (516-466-4899); Tues.-Sat. 10 a.m.-5:30 p.m. By car from Manhattan: L.I. Expy. to Exit 33 (Lakeville Rd./Community Dr.); take first right on service road; turn left onto Lakeville Rd. until it becomes South Middle Neck Rd. and then Middle Neck Rd. By car from eastern Long Island: Take L.I. Expy. to Exit 33; take service road to second stoplight (Lakeville Rd.); turn right; proceed as above. Sale through 11/30.*

MEN'S WEAR

NIB'S IS COMBINING ITS ELECTION DAY and Veterans Day sales, with reductions of 10-50 percent. Neckties by Courcheval, Cassini, and Damon, were \$12.50-\$20, now \$10-\$16; Izod cotton short-

There are 5 changes this fall at Saint Laurie Ltd. (Price isn't one of them.)

As extraordinary as New York autumns always are, this fall holds a special place in our hearts: It's our first season in our new home, a distinguished old building that we bought and renovated with New York quality, New York style. For you, that means:

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4. A museum devoted to suits.
5. Tours of our work rooms, to show off our signature hand-tailoring.

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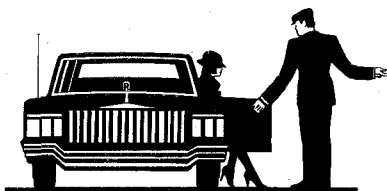
Duo Tone Mink and
Fox "Rip Tide" Coat

sleeved polo shirts, were \$28, now \$19; corduroy-collar rugby shirts, were \$38, now \$19; wool crew- and V-necked sweaters, were \$40, now \$20; Izod cardigan sweaters, were \$34, now \$25; Izod warm-up suits, were \$55, now \$37; Timberland boat shoes, were \$65, now \$47; Johnston & Murphy After Hours shoes, were \$70, now \$50. Sport jackets and suits (sizes 38-44S, 38-48R, and 40-48L) by Cricketeer, Geoffrey Beene, and Groshire, were \$172-\$345 and \$279-\$375, respectively, now 10-30 percent off. Also, slacks by Cardin and Sansabelt (sizes 30-46), now 20 percent off; overcoats and suburbans (short overcoats) by Mighty Mac and Zero King, now 10-20 percent off; raincoats by London Fog and Misty Harbor, now 20 percent off; dress shirts by Arrow and Damon, now 20 percent off; sport shirts by Izod and John Weitz, now 20 percent off; shoes by Freeman, now 20 percent off; hats by Stetson, now 10 percent off; and much more. Free alterations available. A.E., M.C., V., checks accepted; exchanges possible on unaltered merchandise. *Nib's Men's Shop*, 72-28 Main St., Flushing, N.Y. (263-8088); Mon. and Wed. 9:30 a.m.-8 p.m., Thurs.-Sat. till 5 p.m.; closed daily for lunch noon-12:45 p.m. By car from Manhattan: L.I. Expy. to Main St. Exit; turn right; go south on Main St. for one and a half miles. By subway: Take No. 7 Flushing train from Grand Central or Times Square stations to last stop (Main St.); switch to Q44 bus going south to 72nd Ave. stop (opposite the public library). Sale 10/31-11/12.

HUMIDIFIERS PLUS

HUMIDIFIERS AND OTHER LARGE AND small appliances are on sale here. Sanyei UH-1 and Corona UF-40 ultrasonic humidifiers, here \$79 and \$99; Hanks-craft tabletop humidifiers, here \$15 (1 gal. capacity), \$27 (2 gal.), and \$45 (3 gal.); Westinghouse 9-gal.-capacity humidifiers, here \$79; WaterPik F1C water purifiers, here \$9.99; Sanyo A201 travel irons, here \$19; Toastmaster 1320-W electric heaters, here \$20; Samsung 12-in. black-and-white TV's, here \$49; Sharp 13-in. color TV's, here \$184; Hitachi 19-in. color TV's, here \$279; Eureka 3120 Mighty Mite vacuum cleaners, here \$89; Bionaire BT500 electrostatic air purifiers, here \$99; Westinghouse 14-cu.-ft. frost-free refrigerators (walnut color), here \$499; Yorx AM-FM dual cassette-stereo systems, here \$125; famous-make .6-cu.-ft. microwave ovens, here \$149; Casio F11 watch, here \$4.99; Nintendo hand-held pinball games, here \$24; Casio F450 68-function scientific solar calculators, here \$29. Some floor samples and limited-quantity items also sale-priced. Air-conditioner storage and cleaning, here \$95. Delivery and pickup available at additional charge, in Man-

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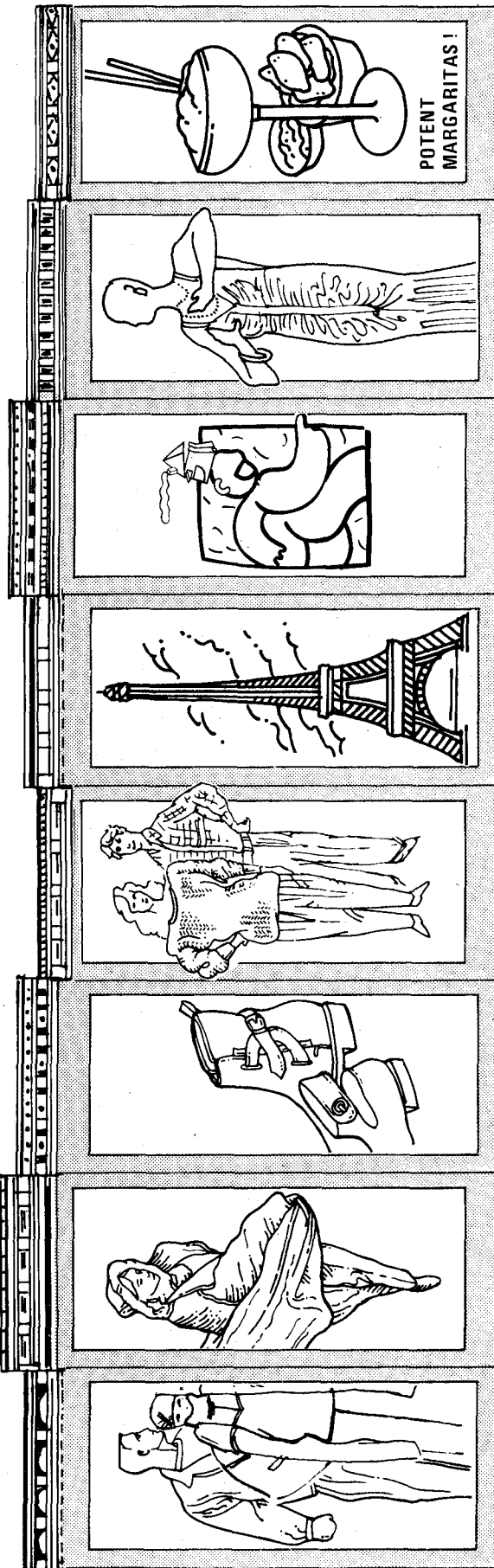


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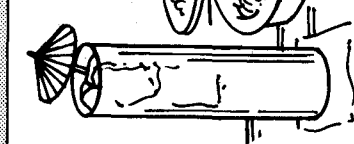
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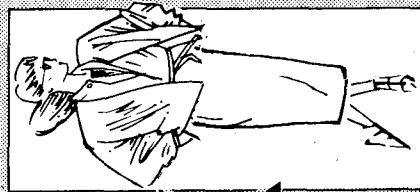
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GRAND STREET

The New York Times

Great Quotes



Tuna, sautéed to form a light crust retains a lovely pink center. Blackened redfish, a la Paul Prudhomme, is almost as good as the master's version. As requested, red snapper appears without butter or salt, and it is effectively complemented by herbaceous eggplant slices and a compote of tomatoes and peppers. Sautéed apple, topped with crunch pecans, provides a fine counterpoint to swordfish with a peppery cloak. A myriad of little soft-shell crabs have been breaded and deep fried to a juicy sweetness. And everything is beautifully presented, often garnished with interesting and unusual varieties of seaweed.

The chef, Steve Mellina, ... knows how to steam a lobster to a succulent tenderness. He can also broil one without drying it out. And he can do the same for fish, even cooking it medium rare.

... Some of the side dishes are just as well prepared: a crisp deep-fried crust encases well-seasoned mashed potatoes; sautéed spinach is verdantly fresh. Skewers hold quickly cooked bright vegetables. And some of the breads are addictive, especially the onion crisps....

... a raspberry tart on a crisp, crunchy crust, made with almond flour; three lovely pots de cream (pots de crème)—light and sensuous chocolate, tart raspberry and a variation on crème brûlée; a baum torte of seemingly endless thin layers of moist marzipan and apricot, clad in a rich chocolate ganache; chocolate macadamia-nut pie, made with an intensely rich bitter chocolate. Or for the abstemious, there was a tender, sweet pear poached in red wine in a pool of raspberry purée.

...The flowers are stunning, the rows of fresh fruit appealing. The bleached woods and terrazzo floors are complemented by theatrical lighting, signed Picasso pottery and pink and green touches, right down to the wine glasses with their green stems. Never mind that they are for German wines: they look pretty.

New York Times
Sept. 21, 1984



"The chef, a genuine talent...a golden whisk for excellence to the sparkling new Manhattan Ocean Club."

WNCN

Stendahl, Sept. 21, 1984

"Handsome, tailored, classy..."

New York Magazine

Barbara Costikyan, June, 1984

"The Manhattan Ocean Club New York's best new seafood restaurant..."

Town & Country

James Villas, Sept., 1984

"By far the fanciest fish restaurant in town."

Women's Wear Daily

Lynne Roberts, March, 1984

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FOR MEN AND WOMEN

TO CELEBRATE ITS TENTH ANNIVERSARY in New York, Europa House is offering a sale on services and products during November. One-hour Dutch facial and 7-oz. Von Trippe cleanser, were \$35 and \$7, respectively, now \$19 for the two; full-leg, bikini-line, and stomach waxing, was \$42.50, now \$30; electrolysis, was \$17 (for 15 minutes), now \$13. Von Trippe skin-care products and Europa House cosmetics include: 7-oz. strawberry or cucumber cleanser and strawberry or cucumber astringent, were \$7.50 each, now \$3.50; 2-oz. lemon moisturizer, was \$12, now \$5.50; 2-oz. honey-and-almond scrub, was \$11, now \$5; 2-oz. vitamin E cream, was \$12, now \$5.50; 4-oz. collagen body cream, was \$40, now \$19; lipsticks, were \$4.75, now \$2.25; large eye-shadow pencils, were \$6, now \$2.50; foundations, were \$6, now \$2.50; large blushes, were \$6, now \$2.75; four-color-eye-shadow compacts, were \$7.25, now \$3.50; and much more. Gift certificates available. Appointments necessary for beauty services. A.E., checks accepted; all sales final. *Europa House*, 129 East 60th St. (751-4855); Mon.-Sat. 9 a.m.-7 p.m.; through 11/30.

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ENJOY SEVEN NIGHTS FREE IN A HOTEL or studio apartment (each with private bath) while skiing the Alps. This low-cost European ski package, offered by Joli Tours, Inc., is available at Anzere or Saas-Fee in the Swiss Alps, or Val D'Isère in the French Alps. The cost of round-trip scheduled flights on KLM or Swissair (between JFK and Geneva airports) is \$621 per person and may be charged to any major credit card. Bus or train transportation to the resorts is \$55. Prepaid six-day lift tickets are \$60 (at Val D'Isère), \$70 (at Anzere), and \$90 (at Saas-Fee). The optional meal plan offered at the hotels, which includes dinner and Continental breakfast, is \$16 a day. Flights depart on Fridays (November 30, December 7 and 14, January 4, 11, 18, and 25), returning Saturday of the following week. Reservations must be paid for at least three weeks in advance. A.E., Diner's Club, M.C., V. accepted. For further information and reservations, call or write *Joli Tours, Inc.*, 119 West 57th St., New York, N.Y. 10019, Suite 919 (541-5654); Mon.-Fri. 9 a.m.-5 p.m.

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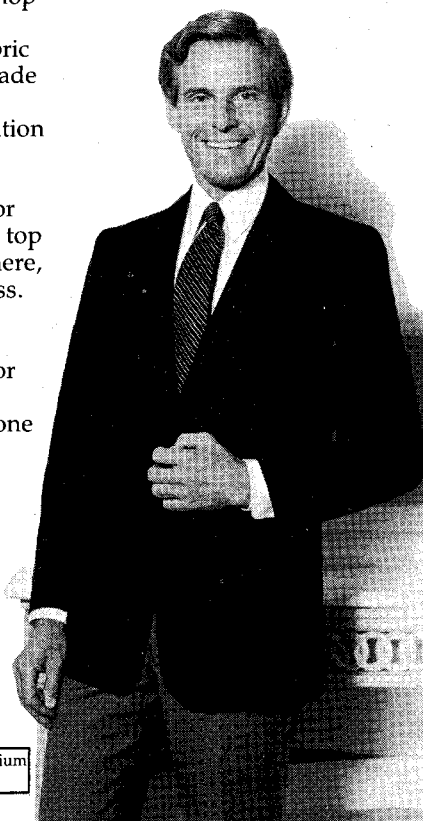
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A Complete Entertainment Guide for the Week Beginning Oct. 31.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM**—Watts St. at Ave. Americas. 431-1590. #1—Thru Oct. 30: "Recent Czech Animation." Opening Oct. 31: *Ghost Dance*. #2—Thru Nov. 1: *The Conformist*. Opening Nov. 2: *Nicaragua: No Pasaran*.
3. **VANDAM**—Vandam St. nr. Ave. Americas. 675-0498. Thru Nov. 1: *Burroughs*. Nov. 2-4: *Observations Under the Volcano*; Nov. 4: Roger Corman: *Hollywood's Wild Angel*; *Memoirs of a Movie Palace*.
4. **ESSEX**—Grand St. nr. Essex. 982-4455. *Terror in the Aisles*.
5. **BLEECKER STREET CINEMAS**—At La Guardia Pl. 674-2560. #1—Thru Oct. 29: *Le Bal*; *Blood Wedding*. Oct. 30: *Cousin, Cousine*; *We All Loved Each Other So Much*. Oct. 31: *Night of the Living Dead*; *Asparagus*; *The Hellstrom Chronicle*. Nov. 1: *Trash*; *Going Places*. Nov. 2-3: *The Man Who Fell to Earth*. Nov. 4-5: *The Atomic Cafe*; *Return of the Secaucus 7*. #2—Temporarily closed.
6. **WAVERLY**—Ave. Americas at W. 3rd St. 929-8037. #1—*Crimes of Passion*. #2—*Body Double*.
7. **8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. Beg Nov. 2: *Repo Man*.
9. **ART**—8th St. E. of University Pl. 473-7014. *The Little Drummer Girl*.
10. **THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. Oct. 29: *Vampyr*; *Day of Wrath*. Oct. 30: *Broadway Melody of 1936*; *Broadway Melody of 1938*. Oct. 31: *Freaks*; *Dr. Jekyll and Mr. Hyde*. Nov. 1: *Test Pilot*; *Too Hot to Handle*. Nov. 2-3: *The Philadelphia Story*; *Bringing Up Baby*. Nov. 4: *East of Eden*; *Rebel Without a Cause*.
11. **ST. MARKS CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Thru Nov. 1: *Revenge of the Nerds*; *To Be or Not to Be*.
13. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. Thru Oct. 30: *Amarcord*; *The Clowns*. Oct. 31—Nov. 1: *Frankenstein*; *Dracula* (1931). Nov. 2-3: *The King of Comedy*; *Stardust Memories*. Nov. 4-6: *Raging Bull*; *Mean Streets*.
14. **GREENWICH PLAYHOUSE**—Greenwich Ave. at 12th St. 929-3350. #1—*Garbo Talks*. #2—*Country*.
16. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1—*The Terminator*. #2—*All of Me*. #3—Thru Nov. 1: *Metropolis*. Beg. Nov. 2: *Full Moon in Paris*. #4—*Teachers*.

15th-42nd Streets

20. **GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. *Terror in the Aisles*.
21. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. *A Soldier's Story*.
22. **MURRAY HILL**—34th St. nr. Third Ave. 685-7652. *American Dreamer*.
23. **34TH STREET EAST**—Nr. Second Ave. 683-0255. *Places in the Heart*.
24. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—*Firstborn*. #2—*The Terminator*. #3—*Thief of Hearts*.

43rd-60th Streets

30. **RKO NATIONAL TWIN**—B'way nr. 44th St. 869-0950. #1—*Places in the Heart*. #2—*The Evil That Men Do*.
31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. *Crimes of Passion*.
32. **CRITERION CENTER**—B'way nr. 45th St. 354-0900. #1—*Give My Regards to Broad Street*. #2—*Terror in the Aisles*. #3—*Purple Rain*. #4—*Savage Streets*. #5—*Teachers*. #6—*All of Me*.
33. **LOEWS STATE**—B'way nr. 45th St. 575-5060. #1—*Thief of Hearts*. #2—*The Terminator*.
35. **EMBASSY 1**—B'way nr. 46th St. 757-2408. Thru Nov. 1: *Firstborn*.
36. **MOVIELAND**—B'way nr. 47th St. 757-8320. *American Dreamer*.
37. **RKO WARNER TWIN**—B'way nr. 47th St. 315-8425. #1—*The Little Drummer Girl*. #2—*Ninja III: The Domination*.
38. **EMBASSY 2**—B'way nr. 47th St. 730-7262. *Ghostbusters*. **EMBASSY 3**—Indiana Jones and the Temple of Doom. **EMBASSY 4**—*The Brother From Another Planet*.
39. **HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1—Thru Oct. 29: *Butch Cassidy and the Sundance Kid*; *The Sting*. Oct. 30-31: *Firestarter*; *Carrie* (1976); *Christine*. Nov. 1-3: *Harold and Maude*; *King of Hearts*. Nov. 4-5: *The Magnificent Seven*; *The Good, the Bad and the Ugly*. #2—Oct. 29-30: *The Taming of the Shrew*; *Henry V*. Oct. 31—Nov. 1: 1941; *National Lampoon's Animal House*; *The Blues Brothers*. Nov. 2-3: *From Here to Eternity*; *Suddenly, Last Summer*. Nov. 4: *Lost Horizon* (1937); *All the King's Men*; *Golden Boy*.
41. **UA TWIN**—B'way nr. 49th St. 247-1633. #1—*Body Double*. #2—*Country*.
42. **EMBASSY 49TH STREET**—Nr. Seventh Ave. 757-7003. *The Jungle Book*.
44. **GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. *A Soldier's Story*.
45. **ZIEGFELD**—54th St. nr. Ave. Americas. 765-7600. *The Razor's Edge*.
46. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. *All of Me*.

47. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. *The Times of Harvey Milk*.
48. **SUTTON**—57th St. nr. Third Ave. 759-1411. *American Dreamer*.
50. **FESTIVAL**—57th St. nr. Fifth Ave. 757-2715. Oct. 26-28: *Playtime*, *Jour du Fete*; Oct. 29—Nov. 1: *Mr. Hulot's Holiday*, *Mon Oncle*.
51. **57TH STREET PLAYHOUSE**—W. of Ave. Americas. 581-7360. *Stop Making Sense*.
54. **GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. *Give My Regards to Broad Street*.
55. **PLAZA**—58th St. nr. Madison Ave. 355-3320. *Comfort and Joy*.
56. **PARIS**—58th St. W. of Fifth Ave. 688-2013. *Swann in Love*.
57. **D. W. GRIFFITH**—59th St. nr. Second Ave. 759-4630. Thru Oct. 31: *The Adventures of Buckaroo Banzai*. Opening Nov. 1: *Not For Publication*.
58. **MANHATTAN**—59th St. bet. Second and Third Aves. 935-6420. #1—*Body Double*. #2—*Body Double*.
60. **BARONET**—Third Ave. nr. 59th St. 355-1663. *A Soldier's Story*. **CORONET**—Thru Oct. 31: *Places in the Heart*. Opening Nov. 1: *Choose Me*.
61. **CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. *The Little Drummer Girl*.
62. **CINEMA I**—Third Ave. nr. 60th St. 753-6022. Closed Oct. 29, 30, and Nov. 1. Opening Nov. 2: *Killing Fields*. **CINEMA II**—753-0774. *The Little Drummer Girl*.

61st Street and Above East Side

70. **UA GEMINI TWIN**—Second Ave. nr. 64th St. 832-1670. #1—*Crimes of Passion*. #2—832-2720. *Once Upon a Time in America*.
71. **BEEKMAN**—Second Ave. nr. 65th St. 737-2622. *Country*.
72. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—*Terror in the Aisles*. #2—*Firstborn*.
73. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. *The Gods Must Be Crazy*.
74. **LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. *Amadeus*.
76. **72ND STREET EAST**—Nr. First Ave. 288-9304. Thru Oct. 30: *Careful He Might Hear You*. The theater closes Oct. 31 for good.
78. **UA EAST**—First Ave. at 85th St. 249-5100. *Terror in the Aisles*.
80. **LOEWS ORPHEUM**—86th St. nr. Third Ave. 289-4607. #1—*Thief of Hearts*. #2—*The Terminator*.
82. **86TH STREET EAST**—Nr. Third Ave. 249-1144. *Body Double*.
83. **RKO 86TH STREET TWIN**—Nr. Lexington Ave. 289-8900. #1—*The Little Drummer Girl*. #2—*All of Me*.

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MOVIES

84. COSMO—116th St. nr. Lexington Ave. 534-0330. *The Terminator*; *First Blood*.

61st Street and Above
West Side

85. PARAMOUNT—B'way at 61st St. 247-5070. *Amadeus*.

86. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Full Moon in Paris*. #2—*A Nos Amours*. #3—Thru Oct. 30: *The Family Game*. Beg. Oct. 31: *Diary For My Children*.

88. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Carmen*. #2—*Stranger Than Paradise*.

89. REGENCY—B'way nr. 67th St. 724-3700. Thru Oct. 29: *Woman's World*; *Designing Woman*. Oct. 30: *Sophie's Choice*. Oct. 31—Nov. 1: *In a Lonely Place*; *Dead End*. Nov. 2-3: *Carefree*; *Three Little Words*. Nov. 4-5: *What Price Hollywood?*; *Sullivan's Travels*.

90. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—*Another Country*. #2—*The Brother From Another Planet*.

92. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—*Garbo Talks*. #2—*American Dreamer*. #3—*The Little Drummer Girl*. #4—*Country*.

93. NEW YORKER—B'way nr. 88th St. 580-7900. #1—*All of Me*. #2—*Body Double*.

95. THALIA—95th St. W. of B'way. 222-3370. Oct. 29: *Valley Girl*; *Bimbo*. Oct. 30: *The Dance of Death*; *That Hamilton Woman*. Oct. 31: *Tales From the Crypt*; *Dr. Terror's House of Horrors*. Nov. 1: *The Big Heat*; *Violent Saturday*; *Railroaded*. Nov. 2: *Bringing Up Baby*; *Monkey Business* (1952). Nov. 3: *A Boy and His Dog*; *Cafe Flesh*. Nov. 4: *Crossroads*; *Street Angel*.

96. METRO CINEMA—B'way nr. 99th St. 222-1200. Oct. 29: *Salo (120 Days of Sodom)*; *Pigpen*. Oct. 30: *Peppermint Soda*; *Murmur of the Heart*. Oct. 31: *A Place in the Sun*; *The Misfits*. Nov. 1: *The American Friend*; *Lightning Over Water*. Nov. 2: *The Draughtsman's Contract*; *The Return of Martin Guerre*. Nov. 3: *The Leopard*. Nov. 4: "Chuck Jones Cartoons."

97. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—*The Terminator*. #2—*Terror in the Aisles*. #3—*Crimes of Passion*. #4—*Teachers*. 98. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*RKO Century Terror in the Aisles*. #2—*RKO-Century The Terminator*. 99. ALPINE—Dyckman St. at B'way. 567-3587.

Thru Nov. 1: *Tightrope*. Beg. Nov. 2: *Revenge of the Nerds*.

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 496-0900. Naturemax Theater. Adm. \$3; senior citizens & children \$1.50 (each film). Daily 10:30 a.m.—3:30 p.m. (Wed., 4:30 p.m., Sat.—Sun., 4:40 p.m.): *To Fly & Living Planet*. Adm. \$4.50; senior citizens & children \$3 (double feature). Fri., 4:30 p.m., Fri.—Sat., 6 & 7:30 p.m.: *To Fly & Living Planet*.

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria. 718-784-4742. Adm. \$4; video only, \$2. "Video in the Gallery": Nov. 2-3, 6:30 p.m.: *The Commission* (1983) by Woody Vasulka. "Face to Face: Acting for the Silent Screen": Nov. 2, 7:30 p.m.: *The Unknown* (1927) with Lon Chaney, & *Man, Woman and Sin* (1927) with John Gilbert; Nov. 3, 7:30 p.m.: *Surinder* (1927) with Ivan Mosjoukine, & *The Last Command* (1928) with Emil Jannings.

CITY COLLEGE—Aaron Davis Hall, 134th St. and Convent Ave. 690-8167. Free. "French Film Festival, Conference and Symposium": Oct. 31, 2 p.m.: Film (to be announced) by Jeanne Moreau; Moreau will be present. Nov. 1, 12 noon: *The Mad Adventures of "Rabbi" Jacob* by Gérard Oury, screenplay by Daniele Thompson; Thompson will be present; 4 p.m.: *Going Places* by Bertrand Blier, cinematography by Bruno Nuytten; Nuytten will be present. Nov. 2, 2 p.m.: *Mon Oncle d'Amérique* by Alain Resnais; Resnais will be present; 4 p.m.: panel discussion with filmmakers, Vincent Canby & Molly Haskell.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution \$3.50; members \$2.50. Nov. 2, 8 p.m.: *Money* (1984) & other films by Henry Hills; filmmaker present. "Recent Women's Films From Germany" (See also Goethe House): Nov. 3, 8 p.m.: *Fury Is a Feeling Too* (1983) by Cynthia Beatt, & *The Blue Distance* (1983) & *Breakfast of the Hyena* (1983) by Elfi Mikesch; Nov. 4, 8 p.m.: *With Eyes*

Fixed on the Money (1982) by Helga Reidemeister. Nov. 3, 11 p.m.: *West of Zanzibar* (1928) by Tod Browning, & *White Zombie* (1932) by Victor Halperin.

COLUMBIA UNIVERSITY—Piccolo Teatro, Casa Italiana, Amsterdam Ave. at 117th St. 280-2306. Adm. \$4; members \$2. Nov. 2, 7 p.m.: *A Special Day* (1977) by Ettore Scola, with Marcello Mastroianni & Sophia Loren.

FRENCH INSTITUTE—At Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. \$2.50; students & senior citizens \$2; members free. Oct. 31, at 1, 3:15, 6 & 8:30 p.m.: *Ma nuit chez Maud* (1983) by Eric Rohmer.

GOETHE HOUSE—1014 Fifth Ave., at 82nd St. 744-8310. Free. "Women and Film" (See also Collective for Living Cinema): Oct. 30, 6:30 p.m.: *Blind Spot* (1980) by Claudia von Alemann; Nov. 1, 6:30 p.m.: *The Sleep of Reason* (1984) by Ula Stöckl.

HOSTOS COMMUNITY COLLEGE—Room B513, 500 Grand Concourse, at 149th St., Bronx. 960-1008, -1009. Free. Nov. 1 at 2 & 5:30 p.m.: *El Norte* (1984) by Gregory Nava.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 718-784-2084. Adm. \$1. Video: Thu.—Sun., 12 noon—6 p.m., thru Dec. 9: *Talking to Myself* by Taka Imura, & "Politics": works by various artists. Film: Nov. 3-4, 2 p.m.: Films (1939-83) by Francis Lee, & films (1952-80) by Len Lye.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. \$5. "Mikio Naruse: A Master of the Japanese Cinema." Nov. 2, 7:30 p.m.: *Three Sisters With Maiden Hearts* (1935). Nov. 3, 2 p.m.: *Wife! Be Like a Rose!* (1935). Nov. 4, 2 p.m.: *Tsuruhachi and Tsurujiro* (1938).

THE KITCHEN—59 Wooster St. 925-3615. Free. Thru Nov. 3 in the Video Viewing Room: 1 p.m.: *Disenchantment* (1984) by Sarah Tuft & Elsie Hull, *Phoenix* (1983) by Deans Keppel, & *Still Life: The Life and Death of Ruth Zack* (1984) by Cambiz Khosravi; 3:15 p.m.: *Traveling Man* (1972) by Frank Vitale; 4 p.m.: *The Double* (1984) by Ken Feingold.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. \$3. Nov. 1, 8 p.m.: "Colab TV": video by various artists. Nov. 3, 8 p.m.: "Out of the Sixties—A New Look: Expanded Animation": Animated films by Jordan Belson, Robert Breer, Red Grooms & others.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Video: Thru Nov. 20: "Video and Ritual." Films: Theater 1: "British Film": Oct. 29, 2:30 p.m.: *The Lodger: A Story of the London Fog* (1926) by Alfred Hitchcock; 6:30 p.m.: *Rome Express* (1932) by Walter Forde. Oct. 30, 2:30 p.m.: *The Rat* (1926) by Graham Cutts; 6 p.m.: *Hindle Wakes* (1931) by Victor Saville. Nov. 1, 2:30 p.m.: *Blighty* (1927) by Adrian Brunel; 6 p.m.: *The Good Companions* (1933) by Victor Saville. Nov. 2, 2:30 p.m.: *The Sea Urchin* (1926) by Graham Cutts; 6 p.m.: (See Oct. 29, 2:30 p.m.). Nov. 3, 2 p.m.: (See Oct. 30, 2:30 p.m.); 5 p.m.: (See Nov. 1, 2:30 p.m.). Nov. 4, 2 p.m.: *Sunshine Susie* (1931) by Victor Saville; 5 p.m.: (See Oct. 29, 6:30 p.m.). Theater 2: Oct. 29, 3 & 6 p.m.: *Little Man, Do Your Best!* (1931) & *Every Night Dreams* (1933) by Mikio Naruse. Oct. 30, 3 & 6:30 p.m.: *Hell's Kitchen Chronicle* (1984) by Maren & Reed Erskine. "Best of Zagreb and Toronto '84": Recent animated films, Program I: Nov. 1, 6:30 p.m. & Nov. 3, 2:30 p.m.; Program II: Nov. 2, 3 p.m. & Nov. 3, 5:30 p.m.; Program III: Nov. 4, 6 p.m. & Nov. 5, 3 p.m. Also, Nov. 2, 6 p.m.: "Bulgarian Animation."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. \$4; members \$2.50; senior citizens & children \$2. Oct. 29-30, 7:30 p.m.: *Fanny & Alexander* (1982) by Ingmar Bergman. Oct. 31, 7:30 p.m.: *Bride of the Monster* (1956) & *Plan 9 From Outer Space* (1959) by Edward D. Wood Jr. Nov. 1 at 7:30 & 9:30, Nov. 2-3 at 7:30 & 9:45, Nov. 4 at 3, 5 & 7:15 p.m.: *The 4th Man* (1983) by Paul Verhoeven; Nov. 2, 7:30 p.m.: *A Man, a Woman, and a Killer* (1975) by Rick Schmidt & Wayne Wang.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; captioned for the hearing-impaired. Nov. 3, 1:30 p.m.: *National Velvet* (1944) by Clarence Brown, with Elizabeth Taylor.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Oct. 30, 12 noon: *Triumph of the Will* (1936) by Leni Riefenstahl; 2:30 p.m.: *Germany Awake!* Nov. 1, 12 noon: *Interviews With My Lai Veterans* (1970) by Joseph Strick, *Coming Home* (1973) by Sarah Oakes & Stu Bird, & *Front Line* (1980) by David Bradbury.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. \$5; members, senior citizens & students \$4. Tue.—Sun. at 6, 8 & 10 p.m., Fri.—Sun. at 4 p.m.: *The Ploughman's Lunch* by Richard Eyre. Free: Fri.—Sun.,

MOVIES

2 p.m.: *Breaking the Silence: The Generation After the Holocaust* (1983) by Edward A. Mason.

STEPHEN WISE FREE SYNAGOGUE—30 W. 68th St. 877-4050. Adm. \$5; movie & supper \$10. Nov. 4, 3 p.m.: *The Golden Age of Second Avenue* by Morton Silverstein.

QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park, Queens. 718-592-5555. Free with museum adm. Nov. 3, 2 p.m.: *Documentary* (1979) by Herman J. Engel & Sonya Friedman.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Oct. 30–Dec. 2: *Machinery for the Re-Education of a Delinquent Dictator* (1983), a video installation by Doug Hall; Hall will give a talk Nov. 1, 2 p.m. Midtown branch at Philip Morris, 120 Park Ave., at 42nd St. 570-3633. Free. Oct. 30, 12:30 p.m.: "Films on 42nd Street"; works by various artists.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. 427-6000 ext. 162; Y-Charge: 831-8603. "Novels Into Film"; adm. \$8. Nov. 4, 7:30 p.m.: *Sophie's Choice* (1982) by Alan J. Pakula, with Meryl Streep; discussion with novelist William Styron.

Bronx

100. **ALLERTON**—Allerton Ave. nr. Cruger. 547-2444. #1—*The Terminator*. #2—*Body Double*. #3—*Terror in the Aisles*.

102. **CAPRI**—E. Fordham Rd. nr. Jerome Ave. 367-0558. *Terror in the Aisles*.

103. **CIRCLE**—Westchester Ave. at E. 177th St. 863-2100. #1—*The Terminator*. #2—*Terror in the Aisles*.

104. **CITY**—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Thief of Hearts*. #2—*The Little Drummer Girl*.

105. **DALE**—W. 231st St. at B'way. 884-5300. #1—*The Razor's Edge*. #2—*Places in the Heart*.

109. **INTERBORO**—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*American Dreamer*. #2—*Give My Regards to Broad Street*. #3—*Body Double*. #4—*Terror in the Aisles*.

111. **LOEWS AMERICAN**—East Ave. at Metropolitan. 828-3322. #1—*American Dreamer*. #2—*Thief of Hearts*.

112. **LOEWS PARADISE**—E. 188th St. at Grand Concourse. 367-1288. #1—*Savage Streets*. #2—*The Terminator*. #3—*Crimes of Passion*; *Angel*. #4—*Thief of Hearts*.

113. **LOEWS RIVERDALE**—W. 259th St. at Riverdale Ave. 884-2260. *The Little Drummer Girl*.

114. **PALACE**—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Body Double*. #2—*The Razor's Edge*; *Savage Streets*. #3—*Teachers*. #4—*Ninja III: The Domination*.

115. **RKO FORDHAM**—E. Fordham Rd. at Valentine Ave. 367-3050. #1—*The Evil That Men Do*. #2—*Thru. Nov. 1: The Razor's Edge*; *Trap Them and Kill Them*. Beg. Nov. 2: *Escape From Women's Prison*. #3—*The Little Drummer Girl*. #4—*Purple Rain*.

117. **VALENTINE**—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*Ninja III: The Domination*. #2—*American Dreamer*. #3—*Body Double*.

118. **WHITESTONE**—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Teachers*. #2—*Terror in the Aisles*. #3—*The Little Drummer Girl*. #4—*Thief of Hearts*. #5—*American Dreamer*. #6—*The Razor's Edge*. #7—*Ninja III: The Domination*. #8—*Body Double*. #9—*All of Me*. #10—*The Terminator*. #11—*Crimes of Passion*. #12—*Places in the Heart*.

Brooklyn

(Area Code 718)

201. **BAY RIDGE-FORTWAY**—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Body Double*. #2—*Terror in the Aisles*. #3—*American Dreamer*. #4—*Thief of Hearts*. #5—*Ghostbusters*.

202. **BAY RIDGE-LOEWS ALPINE**—Fifth Ave. at 69th St. 748-4200. #1—*The Terminator*. #2—*The Little Drummer Girl*.

203. **BENSONHURST-BENSON**—86th St. at 20th Ave. 372-1617. #1—*The Little Drummer Girl*. #2—*The Terminator*.

205. **BENSONHURST-LOEWS ORIENTAL**—86th St. at 18th Ave. 236-5001. #1—*Garbo Talks*. #2—*Crimes of Passion*. #3—*Thief of Hearts*.

206. **BENSONHURST-MARBORO**—Bay Pkwy. at 69th St. 232-4000. #1—*Body Double*. #2—*Terror in the Aisles*. #3—*American Dreamer*. #4—*Thru. Nov. 1: Places in the Heart*. Beg. Nov. 2: *A Soldier's Story*.

210. **BRIGHTON BEACH-OCEANA**—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*The Terminator*. #2—*Terror in the Aisles*. #3—*Thief of Hearts*. #4—*Body Double*. #5—*Garbo Talks*. #6—*Places in the Heart*.

211. **BROOKLYN HEIGHTS-CINEMA**—Henry St. at Orange. 596-7070. #1—*Places in the Heart*. #2—*The Little Drummer Girl*.

212. **CANARSIE-TRIPLEX**—Ave. L at E. 93rd St. 251-0700. #1—*Body Double*. #2—*The Little Drummer Girl*. #3—*Terror in the Aisles*.

213. **COBBLE HILL-TWIN**—Court St. at Butler. 596-9113. #1—*Thief of Hearts*. #2—*American Dreamer*.

214. **DOWNTOWN BROOKLYN-DUFFIELD**—Duffield St. at Fulton. 624-3591. #1—*Thru. Nov. 1: Ninja III: The Domination*. Beg. Nov. 2 (tent.): *A Soldier's Story*. #2—*Body Double*.

215. **DOWNTOWN BROOKLYN-LOEWS METROPOLITAN**—Fulton St. at Jay. 875-4024. #1—*The Terminator*. #2—*Terror in the Aisles*. #3—*Savage Streets*; *Crimes of Passion*. #4—*Purple Rain*.

220. **FLATBUSH-RKO KENMORE**—Church Ave. nr. Flatbush Ave. 284-5700. #1—*The Terminator*. #2—*Body Double*. #3—*Terror in the Aisles*. #4—*Thief of Hearts*.

223. **FLATLANDS-LOEWS GEORGETOWNE**—Ralph Ave. at Ave. K. 763-3000. #1—*The Terminator*. #2—*Thief of Hearts*.

225. **FLATLANDS-RKO KINGS PLAZA**—Flatbush Ave. at Ave. U. 253-1110. #1—*American Dreamer*. #2—*Body Double*. #3—*Give My Regards to Broad Street*. #4—*Places in the Heart*. #3—*Garbo Talks*. #4—*The Razor's Edge*.

228. **GREENPOINT-CHOPIN**—Manhattan Ave. at Greenpoint Ave. 389-1100. *Thru. Nov. 1: Revenge of the Nerds*; *To Be or Not to Be*.

231. **MIDWOOD-AVENUE U**—At E. 16th St. 336-1234. *Thru. Nov. 1: All of Me*. Beg. Nov. 2: *Irreconcilable Differences*.

234. **MIDWOOD-RKO KINGSWAY**—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Garbo Talks*. #2—*The Razor's Edge*. #3—*Country*. #4—*The Little Drummer Girl*. #5—*Crimes of Passion*.

235. **MIDWOOD-RKO MIDWOOD**—Ave. J at E. 13th St. 377-1718. *Thru. Oct. 30: Tightrope*. Beg. Oct. 31: *Jigsaw Man*.

236. **PARK SLOPE-PLAZA**—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*The Razor's Edge*. #2—*Body Double*.

237. **RIDGEWOOD-RIDGEWOOD**—Myrtle Ave. at Putnam. 821-5993. #1—*Body Double*. #2—*Terror in the Aisles*. #3—*The Terminator*.

238. **WILLIAMSBURG-COMMODORE**—B'way at Rodney St. 384-7259. #1—*The Terminator*; *Under Fire*. #2—*Thru. Nov. 1: Tightrope*; *Police Academy*. Beg. Nov. 2: *Spanish films*.

Staten Island

(Area Code 718)

300. **ELTINGVILLE-AMBOY**—356-3800. #1—*Body Double*. #2—*Thru. Nov. 1: Places in the Heart*. #3. **NEW DORP-HYLAN**—351-6601. #1—*The Razor's Edge*. #2—*Thief of Hearts*.

304. **NEW DORP-LANE**—351-2110. *The Terminator*.

305. **NEW DORP-RAE**—979-0444. #1—*Body Double*. #2—*The Little Drummer Girl*.

306. **NEW DORP-RKO FOX PLAZA**—987-6800. #1—*Garbo Talks*. #2—*Terror in the Aisles*.

307. **NEW SPRINGVILLE-ISLAND**—761-6666. #1—*American Dreamer*. #2—*Give My Regards to Broad Street*.

308. **NEW SPRINGVILLE-RKO RICHMOND**—761-3103. *All of Me*.

Queens

(Area Code 718)

401. **ASTORIA-UA ASTORIA**—Steinway St. at 30th Ave. 545-9470. #1—*American Dreamer*. #2—

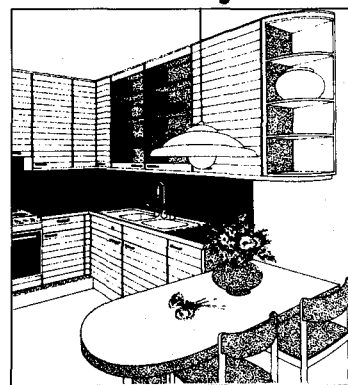
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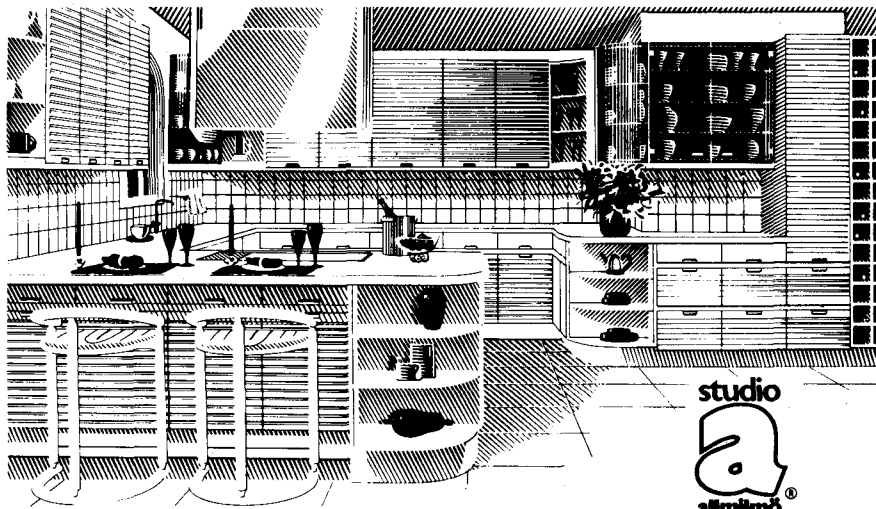
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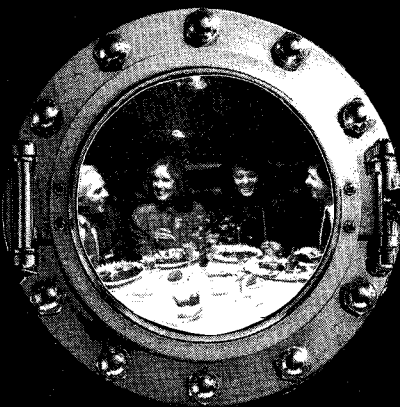
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MOVIES

- Thru. Nov. 1: *The Razor's Edge*. Beg. Nov. 2: *A Soldier's Story*. #3—*Body Double*.
- #4—*The Terminator*.
402. BAYSIDE-LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*American Dreamer*. #2—*Garbo Talks*.
403. BAYSIDE-MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*The Little Drummer Girl*. #2—*Country*. #3—*Places in the Heart*. #4—Thru. Nov. 1: *The Razor's Edge*. Beg. Nov. 2: *A Soldier's Story*.
406. CORONA-PLAZA—Roosevelt Ave. nr. 103rd St. 639-0012. Thru. Nov. 1: *Bachelor Party*; *Vice Squad*. Beg. Nov. 2: *Vice Squad*; *Enter the Ninja*.
407. DOUGLASTON-MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Give My Regards to Broad Street*. #2—*Terror in the Aisles*. #3—*The Little Drummer Girl*. #4—*Crimes of Passion*. #5—*The Terminator*. #6—*Amadeus*. #7—*Country*.
408. ELMHURST-LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*The Terminator*. #2—*Thief of Hearts*.
410. FLUSHING-PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Body Double*. #2—*The Terminator*. #3—*Garbo Talks*. #4—*Teachers*.
411. FLUSHING-RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*American Dreamer*. #2—*Give My Regards to Broad Street*. #3—*Thief of Hearts*.
412. FLUSHING-RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*Places in the Heart*. #2—*The Razor's Edge*. #3—*The Little Drummer Girl*.
413. FLUSHING-UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Crimes of Passion*. #2—*Body Double*. #3—*Terror in the Aisles*. #4—*The Terminator*.
414. FLUSHING-UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*The Razor's Edge*. #2—*Country*.
416. FOREST HILLS-CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru. Nov. 1: *All of Me*. #2—Thru. Nov. 1: *Revenge of the Nerds*. Beg. Nov. 2: *Irreconcilable Differences*.
417. FOREST HILLS-CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.
418. FOREST HILLS-FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*Body Double*. #2—*The Little Drummer Girl*.
419. FOREST HILLS-LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Amadeus*.
420. FOREST HILLS-MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*American Dreamer*. #2—*Terror in the Aisles*. #3—*Give My Regards to Broad Street*. #4—Thru. Nov. 1: *Places in the Heart*. Beg. Nov. 2: *A Soldier's Story*.
422. FRESH MEADOWS-CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*The Little Drummer Girl*. #2—*Body Double*. #3—*Ghostbusters*. #4—*The Terminator*. #5—*Terror in the Aisles*.
423. FRESH MEADOWS-RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Thief of Hearts*. #2—*Places in the Heart*.
424. GLEN OAKS-RKO—Union Tpke. at 255th St. 347-7777. Program unavailable.
426. JACKSON HEIGHTS-BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*The Terminator*. #2—Thru. Nov. 1: *The Razor's Edge*. Beg. Nov. 2: *A Soldier's Story*. #3—*Thief of Hearts*.
427. JACKSON HEIGHTS-COLONY—82nd St. nr. Roosevelt Ave. 429-8004. #1—*The Little Drummer Girl*. #2—*American Dreamer*.
428. JACKSON HEIGHTS-JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*Body Double*. #2—*Terror in the Aisles*. #3—Closed for alterations.
433. JAMAICA-ROCHDALE—Baisley Blvd. at N.Y. Blvd. 276-5300. *Body Double*; *Body Rock*.
436. KEW GARDENS HILLS-MAIN STREET—Nr. 72nd Dr. 268-3636. Thru. Nov. 1: *Ghostbusters*. Beg. Nov. 2 (tent.): *The Bostonians*.
438. MIDDLE VILLAGE-ARION—Metropolitan Ave. nr. 74th St. 894-4183. *All of Me*; *Cloak and Dagger*.
439. OZONE PARK-CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Body Double*. #2—*American Dreamer*.
442. REGO PARK-DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru. Nov. 1: *Ghostbusters*; *Meatballs Part II*.
443. REGO PARK-LOEWS LEFRACK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Revenge of the Nerds*. #2—*Savage Streets*. #3—*Purple Rain*.

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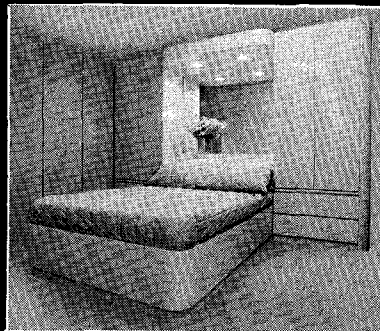
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447. ROCKAWAY PARK-SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Body Double. #2—Garbo Talks.
448. SUNNYSIDE-CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—Body Double. #2—Teachers.
450. WHITESTONE-CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—Thief of Hearts. #2—The Razor's Edge.
451. WOODHAVEN-HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru. Nov. 1: *Revenge of the Nerds*; *Unfaithfully Yours*. Beg. Nov. 2: *Irreconcilable Differences*.

Long Island

(Area Code 516)
Nassau County

500. BALDWIN-GRAND AVENUE— 223-2323. #1—Thru. Nov. 1: *The Razor's Edge*. Beg. Nov. 2: *A Soldier's Story*. #2—*The Terminator*.
501. BALDWIN-RKO— 223-9230. *Places in the Heart*.
502. BELLEROSE-RKO— 775-1351. Thru Oct. 30: *Tightrope*. Beg. Oct. 31: *Jigsaw Man*.
511. EAST MEADOW-FLICK— 794-8008. #1—Thru. Nov. 1: *The Razor's Edge*. Beg. Nov. 2: *A Soldier's Story*. #2—Thru. Nov. 1: *All of Me*. #3—*Irreconcilable Differences*. #4—Thru. Nov. 1: *Ghostbusters*.
512. EAST MEADOW-MEADOWBROOK— 731-2423. #1—*American Dreamer*. #2—*Body Double*. #3—*Terror in the Aisles*. #4—*The Little Drummer Girl*.
517. FLORAL PARK-RKO FLORAL— 352-2280. *Amadeus*.
518. FRANKLIN SQUARE-FRANKLIN— 775-3257. #1—*Terror in the Aisles*. #2—Thru. Nov. 1: *Teachers*. Beg. Nov. 2: *Irreconcilable Differences*.
519. GARDEN CITY-RKO ROOSEVELT FIELD— 741-4007. #1—*Amadeus*. #2—*American Dreamer*. #3—*Thief of Hearts*.
521. GARDEN CITY PARK-RKO PARK EAST— 741-8484. Thru. Nov. 1: *The Razor's Edge*; *Moscow on the Hudson*.
523. GREAT NECK-SQUIRE— 466-2020. #1—*Places in the Heart*. #2—*Terror in the Aisles*. #3—*American Dreamer*.
524. HEWLETT-RKO— 791-6768. Thru Oct. 30: *Tightrope*. Beg. Oct. 31: *Jigsaw Man*.
526. HICKSVILLE-HICKSVILLE— 931-0749. #1—*Terror in the Aisles*. #2—*Body Double*.
528. HICKSVILLE-MID-PLAZA NORTH— 433-2400. *A Soldier's Story*. SOUTH—*Give My Regards to Broad Street*.
529. LAWRENCE-RKO— 371-0203. #1—*Terror in the Aisles*. #2—*The Razor's Edge*. #3—*Thief of Hearts*.
530. LEVITTOWN-LEVITTOWN— 731-0516. #1—*The Bostonians*. #2—Thru. Nov. 1: *Ninja III: The Domination*. Beg. Nov. 2 (tent.): *Irreconcilable Differences*.
531. LEVITTOWN-LOEWS NASSAU— 731-5400. #1—*The Terminator*. #2—*Firstborn*. #3—*Places in the Heart*. #4—*Thief of Hearts*. #5—*Crimes of Passion*. #6—*Teachers*.
532. LONG BEACH-LIDO— 432-0056. Thru. Nov. 1: *Ghostbusters*; *Ice Pirates*. Beg. Nov. 2: *Ninja III: The Domination*; *Exterminator 2*.
533. LYNBROOK-LYNBROOK— 593-1033. #1—*Body Double*. #2—*The Terminator*. #3—*Places in the Heart*. #4—*Country*.
534. LYNBROOK-STUDIO ONE— 599-1444. Thru. Nov. 1: *Garbo Talks*.
535. MALVERNE-TWIN— 599-6966. #1—*Ghostbusters*. #2—*The Bostonians*.
536. MANHASSET-MANHASSET— 627-7887. #1—*Crimes of Passion*. #2—*Body Double*. #3—*All of Me*.
537. MANHASSET-RKO CINEMA— 627-1300. *Country*.
540. MASSAPEQUA-PEQUA— 799-6464. *Body Double*.
541. MASSAPEQUA-THE MOVIES AT SUNRISE MALL— 795-2244. #1—*American Dreamer*. #2—*The Terminator*. #3—Thru. Nov. 1: *The Razor's Edge*. Beg. Nov. 2: *A Soldier's Story*. #4—*The Little Drummer Girl*. #5—*Crimes of Passion*. #6—*Give My Re-*

- gards to Broad Street*. #7—*Places in the Heart*. #8—*Thief of Hearts*. #9—*Country*.
543. MERRICK-HOLIDAY PARK— 546-1271. #1—*Garbo Talks*. #2—*Body Double*.
544. MERRICK-MALL— 523-4424. Program unavailable.
545. NEW HYDE PARK-HERRICKS— 747-0555. #1—*Body Double*. #2—*The Terminator*.
547. OCEANSIDE-OCEANSIDE— 536-7565. #1—Thru. Nov. 1: *Woman in Red*. Beg. Nov. 2: *Wildlife*. #2—Thru. Nov. 1: *Revenge of the Nerds*.
548. OLD BETHPAGE-CINE CAPRI— 752-1610. Thru. Nov. 1: *Revenge of the Nerds*. Beg. Nov. 2: *Irreconcilable Differences*.
550. PLAINVIEW-OLD COUNTRY— 931-4242. #1—*The Terminator*. #2—Thru. Nov. 1: *The Razor's Edge*. Beg. Nov. 2: *A Soldier's Story*.
551. PLAINVIEW-RKO MORTON VILLAGE— 938-2323. *The Little Drummer Girl*.
552. PLAINVIEW-RKO TWIN— 931-1333. #1—*Garbo Talks*. #2—*Thief of Hearts*.
554. PORT WASHINGTON-MOVIES— 944-6200. #1—*The Terminator*. #2—*The Little Drummer Girl*. #3—*The Bostonians*.
557. ROCKVILLE CENTRE-RKO FANTASY— 764-8000. *Teachers*.
558. ROCKVILLE CENTRE-RKO TWIN— 678-3121. #1—*The Little Drummer Girl*. #2—*American Dreamer*.
559. ROSLYN-ROSLYN— 621-8488. #1—Thru. Nov. 1: *The Razor's Edge*. Beg. Nov. 2: *A Soldier's Story*. #2—*Garbo Talks*.
561. SYOSSET-SYOSSET— 921-5810. #1—*Places in the Heart*. #2—*American Dreamer*. #3—*Crimes of Passion*.
562. SYOSSET-UA CINEMA 150— 364-0700. *Country*.
566. VALLEY STREAM-RKO GREEN ACRES— 561-2100. #1—*The Evil That Men Do*. #2—*Give My Regards to Broad Street*. #3—*Places in the Heart*.
567. VALLEY STREAM-SUNRISE— 825-5700. #1—*Thief of Hearts*. #2—*Teachers*. #3—*Body Double*. #4—*Crimes of Passion*. #5—*The Razor's Edge*. #6—*A Soldier's Story*. #7—*The Little Drummer Girl*. #8—*All of Me*. #9—*Firstborn*. #10—*The Terminator*. #11—*Terror in the Aisles*. #12—*American Dreamer*.
571. WANTAGH-RKO— 781-6969. *Terror in the Aisles*.
573. WESTBURY-DRIVE-IN— 334-3400. #1—*Terror in the Aisles*. #2—*The Terminator*. #3—*Body Double*.
574. WESTBURY-WESTBURY— 333-1911. #1—Nov. 3-4: *Eugene O'negin*. #2—Program unavailable.

Suffolk County

602. BABYLON-RKO— 669-0700. #1—*Crimes of Passion*. #2—*The Razor's Edge*; *All of Me*.
603. BABYLON-SOUTH BAY— 587-7676. #1—*Terror in the Aisles*. #2—*Thief of Hearts*. #3—*Body Double*.
604. BAY SHORE-CINEMA— 665-1722. *Give My Regards to Broad Street*.
606. BAY SHORE-LOEWS SOUTH SHORE MALL— 666-4000. #1—*Garbo Talks*. #2—*American Dreamer*.
608. BAY SHORE-SUNRISE DRIVE-IN— 665-1111. #1—*Body Double*. #2—*Terror in the Aisles*.
609. BRENTWOOD-BRENTWOOD— 273-3900. Thru. Nov. 1: *Revenge of the Nerds*. Beg. Nov. 2: *The Evil That Men Do*.
612. CENTER MORICHES-CENTER— 878-2100. Thru. Nov. 1: *Revenge of the Nerds*.
616. COMMACK-MULTIPLEX— 462-6953. #1—*The Terminator*. #2—*Thief of Hearts*. #3—*American Dreamer*. #4—*Places in the Heart*. #5—*The Little Drummer Girl*. #6—*Body Double*. #7—*Teachers*. #8—*Crimes of Passion*. #9—*Garbo Talks*. #10—*All of Me*. #11—*Terror in the Aisles*.
617. COMMACK-RKO— 499-4545. #1—*Ghostbusters*. #2—*The Razor's Edge*; *Moscow on the Hudson*.
621. CORAM-PINE— 698-6442. #1—*Body Double*. #2—*Places in the Heart*.
625. EAST HAMPTON-CINEMAS— 324-0448. #1—*Body Double*. #2—*American Dreamer*. #3—*Country*. #4—*Give My Regards to Broad Street*. #5—Thru. Nov. 1: *Places in the Heart*. Beg. Nov. 2 (tent.): *A Soldier's Story*.
626. EAST NORTHPORT-LARKFIELD— 261-0043. *Garbo Talks*.
627. EAST SETAUKET-RKO FOX— 473-2400. *Places in the Heart*.
628. ELWOOD-ELWOOD— 499-7800. #1—*Thief of Hearts*. #2—*Body Double*.
629. FARMINGVILLE-COLLEGE PLAZA— 698-2200. #1—*Body Double*. #2—*The Little Drummer Girl*.
632. HUNTINGTON-RKO SHORE— 421-5200. #1—*Places in the Heart*. #2—*The Razor's Edge*; *The Bostonians*. #3—*Garbo Talks*. #4—*Terror in the Aisles*.
633. HUNTINGTON-RKO WHITMAN— 423-1300. *American Dreamer*.
634. HUNTINGTON-RKO YORK— 421-3911. *Garbo Talks*.
635. ISLIP-ISLIP— 581-5200. #1—*Terror in the Aisles*. #2—*The Terminator*. #3—*The Little Drummer Girl*; *The Razor's Edge*.
637. LAKE GROVE-RKO SMITH HAVEN MALL— 724-9550. *A Soldier's Story*.
638. LAKE RONKONKOMA-LAKESIDE— 981-7100. Program unavailable.
639. LINDENHURST-LINDENHURST— 888-5400. Thru. Nov. 1: *Revenge of the Nerds*. Beg. Nov. 2: *Jigsaw Man*.
640. MATTITUCK-MATTITUCK— 298-4405. #1—*The Razor's Edge*. #2—*Terror in the Aisles*. #3—*Garbo Talks*.
641. MONTAUK-THE MOVIES— 668-2393. Closed for season.
642. NESCONSET-SMITHTOWN ALL-WEATHER INDOOR— 265-8118. *American Dreamer*. OUTDOOR—*Terror in the Aisles*.
643. NORTH BABYLON-NORTH BABYLON— 667-2495. #1—*The Terminator*. #2—*Places in the Heart*.
644. NORTHPORT-NORTHPORT— 261-8600. Thru. Nov. 1: *Revenge of the Nerds*. Beg. Nov. 2: *Jigsaw Man*.
645. OAKDALE-OAKDALE— 589-8118. Program unavailable.
648. PATCHOGUE-PATCHOGUE— 475-0601. #1—*Crimes of Passion*. #2—*Country*. #3—*American Dreamer*.
649. PATCHOGUE-RKO PLAZA— 475-5225. #1—*The Razor's Edge*; *All of Me*. #2—*Terror in the Aisles*.
650. PATCHOGUE-SUNRISE ALL-WEATHER INDOOR— 363-7200. *The Terminator*. OUTDOOR—*The Razor's Edge*.
651. PATCHOGUE-SUNWAVE— 475-7766. #1—*Places in the Heart*. #2—*Thief of Hearts*.
653. PORT JEFFERSON-MINI EAST— 928-6555. *Terror in the Aisles*. WEST—*American Dreamer*.
654. PORT JEFFERSON STATION-RKO BROOKHAVEN— 473-1200. *Tightrope*; *Jigsaw Man*.
655. RIVERHEAD-SUFFOLK— 727-3133. *Ghostbusters*.
657. SAG HARBOR-SAG HARBOR— 725-0010. Thru. Nov. 1: *The Bostonians*. Beg. Nov. 2: *Lovestream*.
658. SAYVILLE-SAYVILLE— 589-0232. #1—*The Little Drummer Girl*. #2—*Garbo Talks*. #3—*Body Double*.
660. SHIRLEY-TWIN— 281-4466. #1—Thru. Nov. 1: *Revenge of the Nerds*. Beg. Nov. 2: *Irreconcilable Differences*. #2—Thru. Nov. 1: *Teachers*. Beg. Nov. 2 (tent.): *All of Me*.
662. SMITHTOWN-SMITHTOWN— 265-1551. *All of Me*.
663. SOUTHAMPTON-SOUTHAMPTON— 283-1300. #1—*Garbo Talks*. #2—Thru. Nov. 1: *Thief of Hearts*. Beg. Nov. 2: tent: *A Soldier's Story*. #3—Thru. Nov. 1: *The Razor's Edge*. Beg. Nov. 2: *All of Me*.
664. STONY BROOK-LOEWS— 751-2300. #1—*The Terminator*. #2—*Thief of Hearts*. #3—*Teachers*.
666. WEST ISLIP-TWIN— 669-2626. #1—Thru. Nov. 1: *Revenge of the Nerds*. Beg. Nov. 2 (tent.): *All of Me*. #2—Thru. Nov. 1: *Teachers*. Beg. Nov. 2: *Irreconcilable Differences*.
667. WESTHAMPTON-HAMPTON ARTS— 288-2600. #1—*Thief of Hearts*. #2—*The Razor's Edge*.
668. WESTHAMPTON-WESTHAMPTON— 288-1500. *The Little Drummer Girl*.

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE-BEDFORD PLAYHOUSE— 234-7300. #1—Places in the Heart. #2—Country.
701. BEDFORD VILLAGE-CINEMA 22— 234-9577. *Thief of Hearts*.
702. BRONXVILLE-BRONXVILLE— 961-4030. #1—Places in the Heart. #2—Thru. Nov. 1: *The Razor's Edge*. Beg. Nov. 2: *Soldier's Story*. #3—*The Little Drummer Girl*.
705. GREENBURGH-CINEMA 100— 946-4680. #1—Places in the Heart. #2—Country.
707. HARRISON-SILVER SCREEN— 835-2961. Thru Oct. 30: *Erendira*. Oct. 31-Nov. 2: *Harold and Maude*; *Bedazzled*. Nov. 3, 5-7: *King of Hearts*; *Bread and Chocolate*.
708. HARTSDALE-CINEMA— 428-2200. #1—*Body Double*. #2—*A Soldier's Story*. #3—*American Dreamer*. #4—*The Little Drummer Girl*.
709. LARCHMONT-PLAYHOUSE— 834-3001. Country.
710. MAMARONECK-PLAYHOUSE— 698-2200. #1—*American Dreamer*. #2—*American Dreamer*. #3—*Body Double*. #4—*The Little Drummer Girl*.
711. MOUNT KISCO-MOUNT KISCO— 666-6900. #1—*Body Double*. #2—Thru. Nov. 1: *The Razor's Edge*. Beg. Nov. 2: *A Soldier's Story*.
712. MOUNT VERNON-PARKWAY— 664-3311. Thru. Nov. 1: *The Bostonians*. Beg. Nov. 2: *Jigsaw Man*.
714. NEW ROCHELLE-RKO PROCTORS— 632-1100. #1—*The Little Drummer Girl*. #2—*Woman in Red*. #3—Places in the Heart. #4—*The Terminator*. #5—*The Razor's Edge*. #6—*Body Double*. #7—*Terror in the Aisles*.
715. NEW ROCHELLE-TOWN— 632-4000. *Thief of Hearts*.
716. OSSINING-ARCADIAN— 941-5200. #1—Thru. Nov. 1: *The Little Drummer Girl*. #2—Thru. Nov. 1: *Terror in the Aisles*.
717. PEEKSKILL-BEACH— 737-6262. #1—*Body Double*. #2—*The Terminator*. #3—*Terror in the Aisles*. #4—*Teachers*.
719. PEEKSKILL-WESTCHESTER MALL— 528-8822. #1—*American Dreamer*. #2—*Thief of Hearts*. #3—*The Little Drummer Girl*. #4—*The Razor's Edge*.
720. PELHAM-PICTURE HOUSE— 738-3160. Thru. Nov. 1: *The Evil That Men Do*.
721. PLEASANTVILLE-ROME— 769-0720. #1—Thru. Nov. 1: *Garbo Talks*. #2—Thru. Nov. 1: *Thief of Hearts*.
722. RYE-RYE RIDGE— 939-8177. #1—Thru. Nov. 1: *Thief of Hearts*. Beg. Nov. 2: *Firstborn*. #2—Thru. Nov. 1: *The Terminator*. Beg. Nov. 2: *Teachers*.
724. SCARSDALE-PLAZA— 725-0078. Thru Oct. 25: *Bachelor Party*. Beg. Oct. 26: *Ghostbusters*.
727. WHITE PLAINS-GALLERIA— 997-8198. #1—Give My Regards to Broad Street. #2—*The Terminator*.
728. WHITE PLAINS-UA CINEMA— 946-2820. Thru. Nov. 1: *The Razor's Edge*. Beg. Nov. 2: *A Soldier's Story*.
730. YONKERS-CENTRAL PLAZA— 793-3232. #1—*Teachers*. #2—Thru. Nov. 1: *Country*.
731. YONKERS-KENT— 237-3440. #1—*Ghostbusters*. #2—*All of Me*.
732. YONKERS-MOVIELAND— 793-0002. #1—*Thief of Hearts*. #2—*Terror in the Aisles*. #3—Give My Regards to Broad Street. #4—*American Dreamer*.
733. YONKERS-PARK HILL— 969-4477. #1—*Body Double*. #2—*The Terminator*. #3—*Terror in the Aisles*.
735. YORKTOWN HEIGHTS-TRIANGLE— 245-7555. #1—Places in the Heart. #2—Give My Regards to Broad Street; *Ruppert the Frog*.

Rockland County

743. NANUET-MALL— 623-6336. Program unavailable.

744. NANUET-ROUTE 59— 623-3355. Country.
745. NANUET-THE MOVIES— 623-0211. #1—*Body Double*. #2—*The Razor's Edge*; *The Little Drummer Girl*. #3—*Teachers*. #4—*The Terminator*. #5—*Places in the Heart*.
746. NEW CITY-TOWN— 634-5100. #1—*The Little Drummer Girl*. #2—*Thief of Hearts*.
747. NEW CITY-UA CINEMA 304— 634-8200. #1—*American Dreamer*. #2—*The Razor's Edge*.
748. NYACK-CINEMA EAST— 358-6631. *All of Me*.
751. PEARL RIVER-CENTRAL— 735-2530. *Thief of Hearts*.
752. PEARL RIVER-PEARL RIVER— 735-6500. *Terror in the Aisles*.
754. SPRING VALLEY-CINEMA 45— 352-1445. *Crimes of Passion*.
755. STONY POINT-9 W CINEMA— 942-0303. *Terror in the Aisles*.
756. SUFFERN-LAFAYETTE— 357-6030. Give My Regards to Broad Street.
758. WEST HAVERSTRAW-PLAZA— 947-2220. *The Terminator*.

Connecticut

(Area Code 203)
Fairfield County

772. BRIDGEPORT-RKO MERRITT— 372-3013. #1—Thru. Nov. 1: *Thief of Hearts*; *Flashdance*. #2—Give My Regards to Broad Street.
773. BROOKFIELD-FINE ARTS— 775-0070. #1—Give My Regards to Broad Street. #2—*Terror in the Aisles*.
774. DANBURY-CINE— 743-2200. #1—Places in the Heart. #2—*Firstborn*. #3—*The Razor's Edge*.
775. DANBURY-CINEMA— 748-2923. #1—Thru. Nov. 1: *Thief of Hearts*. Beg. Nov. 2: *Body Double*. #2—*A Soldier's Story*.
777. DANBURY-PALACE— 748-7496. #1—*The Little Drummer Girl*. #2—*American Dreamer*. #3—*The Terminator*.
778. DARIEN-PLAYHOUSE— 655-0100. Country.
779. FAIRFIELD-COMMUNITY— 255-6555. #1—*The Razor's Edge*. #2—*Body Double*.
780. FAIRFIELD-COUNTY— 334-1411. *Terror in the Aisles*.
781. GREENWICH-CINEMA— 869-6030. #1—*Terror in the Aisles*. #2—Give My Regards to Broad Street.
782. GREENWICH-PLAZA— 869-4030. #1—*A Soldier's Story*. #2—*The Little Drummer Girl*. #3—*Firstborn*.
783. NEW CANAAN-PLAYHOUSE— 966-0600. Places in the Heart.
784. NORWALK-CINEMA— 838-4504. #1—Give My Regards to Broad Street. #2—*American Dreamer*.
785. NORWALK-NORWALK— 866-9202. *Terror in the Aisles*.
788. SOUTH NORWALK-SONO— 866-9202. Thru Oct. 30: *The Hidden Fortress*. Oct. 31-Nov. 6: *The Man Who Knew Too Much* (1956).
789. SPRINGDALE-STATE— 325-0250. Thru. Nov. 1: *Ghostbusters*. Beg. Nov. 2: *All of Me*.
790. STAMFORD-AVON— 324-9205. #1—*The Razor's Edge*. #2—*Body Double*.
791. STAMFORD-CINEMA— 324-3100. #1—*Thief of Hearts*. #2—*Crimes of Passion*. #3—*American Dreamer*.
792. STAMFORD-PARK PLACE— 323-1600. #1—*The Bostonians*. #2—*Full Moon in Paris*.
793. STAMFORD-RIDGEWAY— 323-5000. #1—Places in the Heart. #2—*The Terminator*.
794. TRUMBULL-TRANS-LUX— 374-0462. #1—Places in the Heart. #2—*The Little Drummer Girl*. #3—*A Soldier's Story*.
795. WESTPORT-FINE ARTS— 227-3324. #1—*A Soldier's Story*. #2—Places in the Heart. #3—227-9619. *The Little Drummer Girl*. #4—226-6666. *All of Me*.
796. WESTPORT-POST— 227-0500. *Firstborn*.
798. WILTON-CINEMA— 762-5678. *The Razor's Edge*.

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON-LINCOLN— 997-6873. #1—*Body Double*. #2—*The Terminator*. #3—*Thief of Hearts*.
801. HARRISON-WARNER— 482-8550. #1—*Terror in the Aisles*. #2—*American Dreamer*.
803. JERSEY CITY-HUDSON PLAZA— 433-1100. #1—Thru. Nov. 1: *The Little Drummer Girl*. #2—Thru. Nov. 1: *The Razor's Edge*.
804. JERSEY CITY-LOEWS— 653-4600. #1—*The Terminator*. #2—*Terror in the Aisles*. #3—*Thief of Hearts*.
805. JERSEY CITY-STATE— 653-5200. #1—*Body Double*. #2—*American Dreamer*. #3—*Ninja III: The Domination*. #4—*Crimes of Passion*.
806. SECAUCUS-LOEWS HARMON COVE— 866-1000. #1—*Terror in the Aisles*. #2—*Thief of Hearts*. #3—*Teachers*. #4—*Crimes of Passion*.
807. SECAUCUS-LOEWS MEADOW— 866-6161. #1—*American Dreamer*. #2—*The Little Drummer Girl*. #3—*Body Double*. #4—*The Terminator*. #5—Places in the Heart. #6—*All of Me*.
809. WEST NEW YORK-MAYFAIR— 865-2010. Thru. Nov. 1: *Revenge of the Nerds*. Beg. Nov. 2: *Irreconcilable Differences*.

Essex County

810. BLOOMFIELD-CENTER— 748-7900. Thru. Nov. 1: *The Razor's Edge*. Beg. Nov. 2: *A Soldier's Story*.
811. BLOOMFIELD-RKO ROYAL— 748-3555. #1—*Thief of Hearts*. #2—*American Dreamer*.
813. CEDAR GROVE-CINEMA 23— 239-1462. *Body Double*.
814. EAST ORANGE-RKO HOLLYWOOD— 678-2262. *The Terminator*; *First Blood*.
815. IRVINGTON-CASTLE— 372-9324. #1—*Terror in the Aisles*; *Scarface*. #2—*The Terminator*.
817. LIVINGSTON-COLONY— 992-0800. Country.
818. MAPLEWOOD-MAPLEWOOD— 763-3100. Thru. Nov. 1: *The Razor's Edge*. Beg. Nov. 2: *A Soldier's Story*.
819. MILLBURN-RKO— 376-0800. #1—*Garbo Talks*. #2—*Terror in the Aisles*.
821. MONTCLAIR-CLARIDGE— 746-5564. #1—*Terror in the Aisles*. #2—*Garbo Talks*. #3—Country.
822. MONTCLAIR-WEELMONT— 783-9500. #1—*The Little Drummer Girl*. #2—*The Terminator*. #3—*Purple Rain*.
823. NEWARK-DRIVE-IN— 344-2800. Blue—*Body Double*; *Crimes of Passion*. Red—*Terror in the Aisles*; *First Blood*. Green—*The Terminator*; *Conan the Destroyer*.
825. NUTLEY-FRANKLIN— 667-1777. #1—Thru. Nov. 1: *Body Double*. #2—Thru. Nov. 1: *Ghostbusters*. #3—Thru. Nov. 1: *All of Me*.
827. UPPER MONTCLAIR-BELLEVUE— 744-1455. #1—*Crimes of Passion*. #2—Places in the Heart. #3—*The Razor's Edge*.
828. VERONA-VERONA— 239-0880. *Thief of Hearts*.
830. WEST ORANGE-ESSEX GREEN— 731-7755. #1—*American Dreamer*. #2—Give My Regards to Broad Street. #3—*The Little Drummer Girl*.

Union County

840. BERKELEY HEIGHTS-BERKELEY— 464-8888. Thru. Nov. 1: *Top Secret!*
841. CRANFORD-RKO— 276-9120. #1—*Garbo Talks*. #2—*Crimes of Passion*.
842. ELIZABETH-ELMORA— 352-3483. *Body Double*.
846. LINDEN-TWIN— 925-9787. #1—Thru. Nov. 1: *Terror in the Aisles*. #2—Thru. Nov. 1: *The Terminator*.
848. ROSELLE PARK-PARK— 245-0358. *Teachers*.
849. SUMMIT-STRAND— 273-3900. Places in the Heart.
851. UNION-FIVE POINTS— 964-3466. *American Dreamer*.

MOVIES

852. UNION-LOST PICTURE SHOW— 964-4497. Country.

854. UNION-RKO— 686-4373. #1—*The Razor's Edge*; #2—*Thief of Hearts*.

857. WESTFIELD-RIALTO— 232-1288. #1—*Body Double*. #2—*Places in the Heart*. #3—*Country*.

858. WESTFIELD-TWIN— 654-4720. #1—*The Little Drummer Girl*. #2—*Beg. Oct. 26: The Terminator*.

Bergen County

860. BERGENFIELD-BERGENFIELD— 385-1600. Thru Oct. 25: *All of Me*. Beg. Oct. 26: *Terror in the Aisles*.

861. CLOSTER-CLOSTER— 768-8800. *Places in the Heart*.

862. EDGEWATER-LOEWS SHOWBOAT— 941-3660. #1—*The Terminator*. #2—*Places in the Heart*. #3—*Crimes of Passion*. #4—*Thief of Hearts*.

863. EMERSON-TOWN— 261-1000. *The Razor's Edge*.

864. FAIR LAWN-HYWAY— 796-1717. #1—*Body Double*. #2—*Terror in the Aisles*.

866. FAIRVIEW-TWIN— 941-2424. #1—*Tent: The Little Drummer Girl*. #2—*Tent: Teachers*.

867. FORT LEE-LINWOOD— 944-6900. #1—*Body Double*. #2—*American Dreamer*.

868. FORT LEE-SHARON— 224-0202. Thru. Nov. 1: *The Razor's Edge*.

873. OAKLAND-TWIN— 337-4478. #1— Thru. Nov. 1: *The Razor's Edge*. Beg. Nov. 2: *A Soldier's Story*. #2—*American Dreamer*.

874. PALISADES PARK-PARK LANE— 944-1086. #1— Thru. Nov. 1: *Revenge of the Nerds*. Beg. Nov. 2: *Wildlife*. #2— Thru. Nov. 1: *Teachers*.

875. PARAMUS-BERGEN MALL— 845-4449. *Amadeus*.

876. PARAMUS-CINEMA 35— 845-5070. *All of Me*.

877. PARAMUS-DRIVE-IN— 368-1440. *Make Them Die Slowly*; *Blood in the Streets*.

878. PARAMUS-RKO ROUTE 4— 487-7909. #1—*A Soldier's Story*. #2—*Country*. #3—*The Razor's Edge*. #4—*The Little Drummer Girl*. #5—*Places in the Heart*. #6—*Firstborn*. #7—*Give My Regards to Broad Street*. #8—*The Adventures of Buckaroo Banzai*. #9—*Crimes of Passion*. #10—*Thief of Hearts*.

879. PARAMUS-RKO ROUTE 17— 843-3830. #1—*Teachers*. #2—*American Dreamer*. #3—*The Terminator*.

880. RAMSEY-CINEMA— 825-2090. Thru. Nov. 1: *Garbo Talks*.

881. RAMSEY-INTERSTATE— 327-0153. Program unavailable.

882. RIDGEFIELD PARK-RIALTO— 641-0617. *The Terminator*.

883. RIDGEWOOD-RKO WARNER— 444-1234. #1—*Thief of Hearts*. #2—*Country*. #3—*The Little Drummer Girl*. #4—*The Razor's Edge*.

884. RIDGEWOOD-ROSEBUD— 670-9183. Oct. 29-Nov. 1: *The Devil and Daniel Webster*. Nov. 2-4: *Giant*.

885. RUTHERFORD-WILLIAMS CENTER— 933-3700. #1—*Revenge of the Nerds*. #2—*Ghostbusters*.

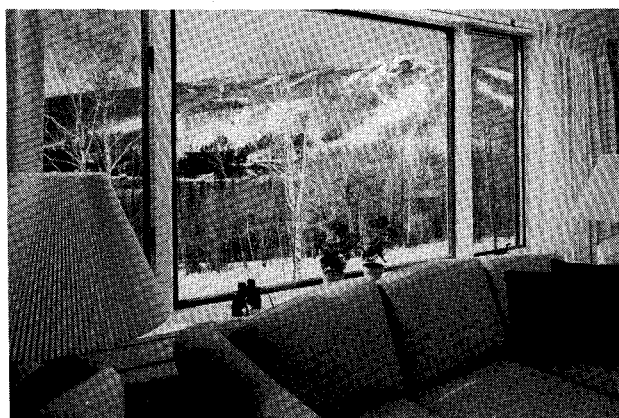
886. TEANECK-MOVIE CITY— 836-3334. #1— Thru. Nov. 1: *Body Double*. #2— Thru. Nov. 1: *Terror in the Aisles*. #3— Thru. Nov. 1: *Garbo Talks*.

887. TENAFLY-BERGEN— 567-0004. *Garbo Talks*.

888. WASHINGTON TOWNSHIP-CINEMA— 666-2221. Thru. Nov. 1: *Terror in the Aisles*.

889. WESTWOOD-PASCACK— 664-3200. *American Dreamer*.

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Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
PG-13:	Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

New Films

★ New films recommended by New York's critic.

★ **A NOS AMOURS**—(1hr. 42m., '84) In French, Eng. subtitles. Director Maurice Pialat puts his unsettling naturalistic style to work on a story about a young girl's sexual coming of age. Suzanne (Sandrine Bonnaire), sixteen, drifts from boy to boy without falling in love or even feeling much pleasure. Her experience of sex runs way ahead of her emotions about it; she gets in so deep because it's the only thing in her life that works. Her father (played by Pialat himself) adores her but cannot stand the thought that she has lovers; he walks out on her and the family. Her mother is a noisy hysteric, and her brother slaps her around in disgust. Pialat shapes his material loosely: He's careless about background information and context, and he doesn't always identify his characters clearly, and you sometimes have to struggle to catch up to the plot, which has a tendency to race mysteriously ahead. But he has a powerfully idiosyncratic style, working in long takes in which (say) a dull family argument, nagging its way to a conclusion, will suddenly boil over in a wild outburst of slaps, kicks, curses, and flailing arms. His vision of lower-middle-class life is both frightening and funny—the fights are only a step away from slapstick. The film has a slightly sour objectivity about a subject usually treated with charm and *galanterie*, but it will stay with you. R. 86

ADVENTURES OF BUCKEROO BANZAI, THE—(1hr. 46m., '84) Funny, sometimes very funny, this spoof of science-fiction movies is a cult classic without quite being a movie. The director, W. D. Richter, doesn't seem to know when he has got hold of something good and should just let it play. Instead, he races ahead, as if *action* were the only thing that mattered. Since he has no talent for action, a lot of the hippest and funniest ideas get steamrollered. What is it about? The movie is impossible to summarize. Suffice it to say that it features good and bad extraterrestrial creatures locked in a deadly struggle, that the good ones appear on Earth in the guise of Rastafarians with exquisite diction, that the bad ones wear black-framed glasses over their blobby faces, that the heroes—the Team Banzai, a group of space-age adventurers—are also a rock band traveling around in a group bus. There are parodies of old serials and of *Star Wars*, and Ellen Barkin, as a self-sacrificing heroine, takes masochism to extremes of glory never even dreamed of by the noblest of B-movie actresses. Peter Weller gives an amusing El Macho performance in the title role, and John Lithgow, as a mad outer-space dictator, rolls his r's in a Mussolini accent and hisses through yellow-green teeth. Written by Earl Mac Rauch. PG. 57, 878

★ **ALL OF ME**—(1hr. 33m., '84) Convoluted and sometimes even a little hard to follow, but still very funny. Edwina Cutwater (Lily Tomlin), wealthy sourpuss and invalid, schemes to attain immortality by having her soul transferred to the lovely body of a young blonde (Victoria Tennant) after she dies, but things go wrong and her soul winds up instead in the body of her attorney, Roger Cobb (Steve Martin). Edwina controls the right side of Roger's body, Roger the left side, a state of affairs which causes Martin to get pulled this way and that in the style of a violent schizophrenic of uncertain sexual identity. Martin could easily have fallen into the disastrous error of allowing Roger to look merely effeminate, but instead, imitating Lily Tomlin's

gestures, he does delicate things with his hands, neck, and elbows that actually seem *female*. Richard Libertini, that invaluable aide to modern comedy, is also on hand as a befuddled Hindu swami. Directed unevenly, with a gagster's eye for the easy laugh, by Carl Reiner. PG. 16, 32, 46, 83, 93, 118, 231, 236, 308, 416, 438, 511, 536, 567, 602, 649, 660, 662, 663, 666, 731, 789, 795, 807, 825, 854, 860, 876

AMADEUS—(2hrs. 38m., '84) A mix of the charming and the trashy. Peter Shaffer has written the screen adaptation of his immensely successful play, in which he first propounded the notion that Antonio Salieri (F. Murray Abraham), composer of the Viennese court, destroyed Wolfgang Amadeus Mozart (Thomas Hulce) out of envy and a peculiar quarrel with God. He, Salieri, wants only to serve God with his music, yet God made him a mediocrity and chose instead to speak through Mozart—through the work of a bumbling, loutish boy. We see Mozart's years in Vienna through the prism of Salieri's envy—the concerts and opera productions, the confrontations with Emperor Joseph II and court officials. Abraham uses his big nose and heavy beard for their full weight of misery; when he expounds the beauties of Mozart's compositions, he seems to be entering paradise and hell at the same time. Director Milos Forman does his best work in recreating the atmosphere of 18th century opera—a time when opera was a living art form, not a solemn museum show. But Shaffer's over-explicit dramaturgy wears us down. How interesting is Salieri's envy? Shaffer keeps pounding away at it, and he turns Mozart into a new Jesus Christ who arrives on Earth only to be betrayed again. The last third of the movie grows more and more exploitative, until even Ken Russell might have said, "Enough!" With the lamentable Elizabeth Berridge as Mozart's practical-minded wife. Musical performances by Neville Marriner and the Academy of St. Martin-in-the-Fields. PG. 74, 85, 407, 419, 517, 519, 875

AMERICAN DREAMER—(1hr. 45m., '84) An impetuous young American woman wins a trip to Paris as a writing-contest prize, and becomes involved in a series of wild international escapades. With JoBeth Williams, Tom Conti, Alan McMan, Giancarlo Giannini. Dir. Rick Rosenthal. R. 22, 36, 48, 92, 109, 111, 117, 118, 201, 206, 213, 305, 307, 401, 420, 427, 439, 512, 523, 541, 554, 558, 561, 567, 625, 648, 653, 662, 710, 732, 747, 774, 782, 851, 867, 873, 889

ANOTHER COUNTRY—(1hr. 30m., '84) Julian Mitchell, adapting his 1981 London stage success, has tried to re-create the moral atmosphere of the Eton-Harrow-Winchester world of the early 1930s—the atmosphere of beauty, privilege, and hypocrisy that drove an upper-class homosexual like Guy Burgess (called Guy Bennett in the movie) into becoming a Soviet agent. Eager to be selected to the Gods (the school's elite society), Guy (Rupert Everett) makes the social error of falling seriously in love with another boy. And so he is censured by friends and rivals, many of whom, in traditional British public-school style, have fleetingly engaged in sexual play with boys themselves. But did Burgess really take the little world of school politics and status so seriously? The movie is anything but convincing as an explanation of a career like Burgess's, but it's still absorbing—handsome to look at, well written, deftly played. Dir. Marek Kaniéwska. PG. 90

★ **BIZET'S CARMEN**—(2hrs. 32m., '84) In French, Eng. subtitles. Vibrant and spectacular and emotionally satisfying. Director Francesco Rosi has returned to the story's cultural roots—the towns, hills, and plains of Andalusia, the social hierarchy of aristocrats, church, army, and gypsy outlaws. The opening bullfighting scene sets the mood—the bull killed in *Carmen* is of course Don José (Plácido Domingo), who is goaded and mastered by Carmen (Julia Migenes-Johnson) and then destroyed by his helpless passion for her. Rosi's view of the material is both harshly realistic and theatrical, both objective and romantic—the movie transcends the usual boundaries of style and reaches a new synthesis of its own. Rosi shoots the scenes with great freedom (the music was pre-recorded), and holds his camera back, allowing life to flow around the principals without any of that busyness so tedious on the opera stage. Every image has power and weight. The cinematographer, Pasqualino De Santis, works with such warmth that he brings out the heat in the music. Migenes-Johnson, the American-born soprano who has had a remarkable career in Europe, is doubtless the fleshiest and most alarmingly volatile Carmen in years. Even better: She has a sense of humor. As an actor, Domingo is a little too straight for her, but his singing is lustrous and powerful. With

Ruggero Raimondi and Faith Esham. PG. 88

BODY DOUBLE—(1hr. 54m., '84) Reviewed in this issue. R. 6, 41, 58, 82, 93, 100, 109, 114, 117, 118, 201, 206, 210, 212, 214, 220, 225, 236, 237, 300, 401, 410, 413, 418, 422, 428, 433, 439, 447, 448, 512, 526, 533, 536, 540, 543, 545, 573, 603, 608, 616, 621, 625, 628, 629, 658, 708, 710, 711, 714, 717, 733, 745, 775, 779, 790, 800, 805, 807, 813, 823, 825, 842, 857, 864, 867, 886

BOSTONIANS, THE—(2hrs., '84) Henry James's masterly novel—one of the most brilliant American books—has been made into a tame and solemn movie by the inescapable trio of Ismail Merchant (producer), James Ivory (director), and Ruth Prawer Jhabvala (screenwriter). The wealthy feminist Olive Chancellor (Vanessa Redgrave), an example of Boston earnestness and refinement at its most life-denying, does battle with the romantic reactionary Southerner, Basil Ransom (Christopher Reeve). Both of them strive to dominate and possess Verena Tarrant (Madeleine Potter), a beautiful, vibrant young woman with an almost supernatural gift for public speaking. In the novel, James satirizes both sides, but the glittering malice that makes the book so entertaining is hardly present in the movie, and though the Back Bay and New York interiors are beautifully furnished and lighted, one grows weary. When the story moves to Cape Cod, the suffering of Olive, a repressed lesbian, gains in interest and pathos now that it has physical expression—Redgrave, who is marvelous, extends her magnificent arms and neck. Christopher Reeve, however, is too smooth and pleased with himself, and Madeleine Potter, coy and pert, is a disaster as Verena. With Nancy Marchand and Jessica Tandy. Cinematography by Walter Lassally. 436, 530, 535, 554, 632, 657, 712, 792

CAREFUL HE MIGHT HEAR YOU—(1hr. 56m., '83) In Australia in the 1930s, a young boy becomes a pawn in an angry custody battle between two of his late mother's sisters. With Wendy Hughes, Robyn Nevin, John Hargreaves, Nicholas Gledhill. Dir. Carl Schultz. PG. 76

CHOOSE ME—(1 hr. 54m., '84) A story about a talk show called "The Love Line," with Keith Carradine and Genevieve Bujold. Directed by Aslan Rudolph. R. 60

COMFORT AND JOY—(1hr. 46m., '84) Bill Forsyth, whose last movie, *Local Hero*, was a minor masterpiece, here makes a lulling and rather weakly amusing picture set in his native Glasgow. The hero, Alan (Bill Paterson), a local radio personality with a cheery wake-up-show patter, turns out to be a complete depressive off the air. Only the wild Maddy (Eleanor David), a beautiful kleptomaniac redhead who makes shoplifting into an erotic game, brings him to life. When she walks out on him, he's cast adrift, completely lost. But Alan finds a peculiar salvation: He gets caught between the two factions of an Italian immigrant family fighting over control of ice-cream distribution in Glasgow; he becomes the go-between and peacemaker, and along the way he discovers that some of his listeners really need him. Forsyth has no choice but to shoot Glasgow as a gray, workaday place, which means that Alan has to carry much of the interest of the story. But Alan is a shadow, and knows it. There are Forsythian touches—odd jokes and gentle bits of lyricism—but the whole movie is awfully minor and a bit puckish in its wit. PG. 55

COUNTRY—(1hr. 48m., '84) Earnest, heartfelt, uninspired. Sam Shepard and Jessica Lange are the Ivys, an Iowa farming couple that suffers a tornado and then the calling in, on short notice, of government loans granted on liberal terms a few years earlier. Gil Ivy becomes a mean drunk, useless and vicious, and Jewell Ivy throws him out and carries on herself. When the Farmers Home Administration tries to auction off her equipment, she convinces the other farmers not to buy anything, the rural equivalent of organizing a strike. Written by William D. Wittliff and directed by Richard Pearce, the movie offers some documentary details and a convincing picture of a family working and living together as a unit. The kids are particularly well-drawn and deftly played by Levi L. Knebel and Therese Graham. Unfortunately Wittliff is enamored of the synthetic gruff-laconic mode of dialogue. The movie partakes of the peculiar American sentimentality of "the land"—the notion that people who live on it are simpler and more pure than other folk. As Jewell, Jessica Lange, who produced the movie with Wittliff, is so strong that she's not much of anything else. Are we so puritanical that a woman would still appear less strong to us if she had a sense of humor or a sensual streak or a few dark corners?

With Wilford Brimley and Matt Clark. PG. 14, 41, 71, 92, 234, 403, 407, 414, 533, 537, 541, 550, 562, 625, 648, 700, 705, 709, 730, 744, 778, 817, 821, 852, 857, 878, 883

CRIMES OF PASSION—(1hr. 42m., '84) A married man doing investigative work becomes irresistibly drawn into the life of a fashion designer, who, in her spare time, assumes a highly erotic, alternate persona. With Kathleen Turner, Anthony Perkins, John Laughlin, Annie Potts, Bruce Davison. Dir. Ken Russell. R. 6, 31, 70, 97, 112, 118, 215, 234, 407, 413, 531, 536, 541, 561, 567, 561, 567, 602, 616, 754, 791, 805, 806, 823, 827, 841, 862, 878

EVIL THAT MEN DO, THE—(1hr. 30m., '84) A professional killer avenges the victims of torture in a Latin American nation. With Charles Bronson, Theresa Saldana, José Ferrer, Joseph Maher. Dir. J. Lee Thompson. R. 30, 115, 300, 566, 609, 720

FAMILY GAME, THE—(1hr. 47m., '83) In Japanese, Eng. subtitles. A comedy about a concerned mother and father in contemporary Japan who hire a tutor for their young son in order to get him into the "right" public school. With Yusaku Matsuda, Juzo Itami, Saori Yuki, Ichirota Miyagawa. Dir. Yoshimitsu Morita. 86

FIRSTBORN—(1hr. 40m., '84) A divorced woman is saved from a destructive relationship with a man by the efforts of her young sons. With Teri Garr, Peter Weller, Christopher Collet, Sarah Jessica Parker, Corey Haim. Dir. Michael Apted. PG-13. 24, 35, 72, 531, 567, 722, 774, 782, 796, 878

FULL MOON IN PARIS—(1hr. 42m., '84) In French, Eng. subtitles. Eric Rohmer comes a cropper. This latest film in his recent series "Comedies and Proverbs" is about a tiny, elegant young woman, Louise (Pascale Ogier), who lives in the suburbs with a burly man who adores her, but longs for freedom and independence and an apartment of her own in Paris. "The people who love me," she complains, in her high, singsongy whine, "love me too much." Gosh, what a dilemma. As always, Rohmer's method is gravely ironic. Louise expounds her problems and desires, and when she acts she contradicts everything she has said. We can tell that Rohmer is going to pull the rug out from under her, but we may wonder if she's worth the effort. Petulant and trivially self-regarding, she seems to have nothing in her head but her confused ideas about "freedom" and "solitude," and Pascale Ogier, a member of the precious-little-bird school of French acting, croons her lines charmlessly. It's an inane movie, an inadvertent self-parody on Rohmer's part. Fabrice Luchini is briefly amusing as a Left Bank poutier who attaches himself to Louise and slavishly follows her around—the ideal friend for a narcissist. R. 86, 792

GARBO TALKS—(1hr. 43m., '84) Anne Bancroft gives a powerful performance in a rather sickly comedy. She plays a dying woman, a great liberal battler who has only one final wish—to meet her lifetime idol, Greta Garbo. Her *shlump* of a son, Gilbert (Ron Silver), an accountant married to a whiny bitch from California (Carrie Fisher), doesn't find anything strange about the request and devotes himself heart and soul to tracking down the Great Recluse. In the process, he becomes a full human being for the first time in his life. *Garbo Talks* would seem to be the ultimate Jewish son's fantasy: Gilbert becomes a rebel, saves his life, and pleases Mom all at the same time. The movie doesn't seem to recognize that movie stars may not be the only thing worth thinking about on one's death bed, and after a while it becomes a little creepy: One begins to feel sorry not for the dying woman but for the elderly Garbo, who is made the object of an autograph hound's passion approaching moral blackmail. Yet there are touching moments, Bancroft's great performance, and a very funny turn by Hermione Gingold as an aging lady of the stage and screen. PG-13. 14, 92, 208, 210, 225, 234, 306, 402, 410, 447, 534, 543, 552, 559, 606, 616, 626, 632, 634, 640, 658, 663, 721, 819, 821, 841, 880, 886, 887

***GHOSTBUSTERS**—(1hr. 45m., '84) It cost \$30 million, yet it's loose and silly with plenty of room for scattershot parodies, riffs, skit humor, and what amounts to a running commentary on the entire gigantic production by Bill Murray. Written by Dan Aykroyd and Harold Ramis, directed by Ivan Reitman, starring Murray, Aykroyd, Ramis, and Sigourney Weaver, this mock horror film is convulsively funny, a comedy classic with performer's rhythm as powerfully idiosyncratic as that of the best Marx Brothers or W. C. Fields movies. It's New York, in the present, and the apocalypse is at hand. The stone gargoyles atop an Egyptian Art Deco building on Central Park West are developing real talons; little green ghosts are scarfing up food left on trays in the corridors of posh hotels; in the apartment of Sigourney Weaver, a musician, eggs pop out of their carton and cook sunny

side up. Meanwhile, three professors thrown out of Columbia go into business for themselves as the "ghostbusters," venturing forth in a Caddy ambulance to subdue unruly poltergeists. The special effects are hilarious—intentionally cheesy, which gives you a second to get ready, turning fear to laughter. Featuring a brilliant performance by Murray as a libidinous scoundrel who meets his match in Sigourney Weaver's apartment. PG. 38, 201, 422, 436, 442, 511, 532, 535, 617, 655, 724, 731, 789, 825, 885

GIVE MY REGARDS TO BROAD STREET—(1hr. 48m., '84) A musical fantasy about a day in the life of an international singer/composer who is trying to locate the stolen master tapes of his latest album. Starring and written by Paul McCartney, with Bryan Brown, Ringo Starr, Barbara Bach, Linda McCartney, Tracey Ullman, Ralph Richardson. Dir. Peter Webb. PG. 32, 54, 109, 225, 307, 407, 411, 420, 528, 541, 566, 604, 625, 727, 732, 735, 766, 772, 773, 781, 784, 830, 878

***GODS MUST BE CRAZY, THE**—(1hr. 49m., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman Nixau. PG. 73

IRRECONCILABLE DIFFERENCES—(1hr. 52m., '84) A comedy about a ten-year-old California girl who sues her parents for divorce. With Ryan O'Neal, Shelley Long, Drew Barrymore. Dir. Charles Shyer. PG. 231, 416, 451, 511, 519, 530, 548, 660, 666, 809

KILLING FIELDS, THE—(2 hr. 19m., '84) A story about friendship during Cambodia's fall. R. 62

LITTLE DRUMMER GIRL, THE—(2hrs. 11m., '84) No better than competent and efficient, this George Roy Hill production nevertheless preserves the central ideas of John Le Carré's brilliant 1983 thriller. Diane Keaton is Charlie, the leading lady of a provincial English rep company, a minor actress of pro-Palestinian views who is kidnapped and then recruited by Israeli intelligence agents. The Israelis break down Charlie's myths about herself, convincing her that she's no more than a radical poseur; they turn her guilt, her sense of inauthenticity against her. Charlie then becomes a double agent, passing back and forth between the Israelis and the Palestinians without quite knowing what she believes. In part the movie is about acting—a person without a self, vibrating in response to moral passions that aren't her own, and Keaton, who understands these things, gives a taut and affecting performance. The adaptation by Loring Mandel gets most of the plot in but loses Le Carré's atmosphere, his intricacy and knowingness. The filmmakers lay their cards face up on the table—they explain everything instead of inducing us slowly, as Le Carré does, into a secret. Klaus Kinski is miscast as the chief Israeli agent Kurtz, and Yorgo Voyagis, as "Joseph," the agent who mesmerizes Charlie, is handsome but stiff. R. 9, 37, 61, 62, 83, 92, 104, 113, 115, 118, 202, 203, 211, 212, 234, 305, 403, 407, 412, 418, 422, 427, 512, 541, 551, 554, 616, 629, 635, 658, 668, 702, 708, 710, 714, 716, 719, 745, 746, 777, 782, 794, 795, 803, 807, 822, 830, 858, 866, 878, 883

ONCE UPON A TIME IN AMERICA—(3hrs. 47m., '84) Now released in its complete form, Sergio Leone's epic chronicle of Jewish gangsters in America suffered more than an hour's trimming at the hands of its American distributor (the Ladd Company) earlier this year. Leone, who made spaghetti Westerns years ago, has emphasized the white-hot connections between sex and violence in a more explicit way than earlier directors of gangster films have; some of this picture pushes beyond the forbidden into areas that are both funny and lewd. Excellent performances by James Woods, Robert De Niro, Tuesday Weld, Joe Pesci, and Burt Young. R. 70

NOT FOR PUBLICATION—(1hr. 27m., '84) A comedy about politics and journalism. Dir. Paul Bartel. R. 57

PLACES IN THE HEART—(1hr. 50m., '84) Writer-director Robert Benton has drawn on memories of his own family's history in rural Texas for this rather pious celebration of hard times and togetherness in the Depression. The movie is beautifully made, and occasionally affecting, but it's so carefully calculated, so tame and essentially conventional, that it cannot be taken seriously as art. Sally Field is the indomitable Edna Spalding, who goes into business, after her sheriff husband is accidentally killed, with a black hobo (Danny Glover). Together they plant cotton, fighting the long odds of the Depression literally from their knees. The family is enlarged as well by the haughty boarder Mr. Will (John Malkovich), who has been blinded in the World War. In an unconnected subplot, the husband (Ed Harris) of Edna's sister (Lindsay Crouse) has an affair with a married woman (Amy Madigan). All of these performers are excellent and might have achieved something miraculous if turned loose. But Robert Benton's good taste muffles the movie; his extraordinary craftsmanship only disguises how sentimental the material is at heart. The threats to these characters all come from the outside, and when Benton makes it clear that God has sanctified them all, you wonder why he hasn't stretched God's tolerance a little further. Cinematography by Nestor Almendros. PG. 23, 30, 60, 105, 118, 206, 210, 211, 225, 300, 403, 412, 420, 423, 501, 523, 531, 533, 541, 561, 566, 616, 621, 625, 627, 632, 643, 651, 700, 702, 705, 714, 735, 745, 774, 783, 793, 794, 807, 827, 849, 857, 861, 862, 878

***PURPLE RAIN**—(1hr. 51m., '84) Prince, the tiny fop hero of Minneapolis rock 'n' roll, wears black breeches and stock ties hanging to his belly. He has full, curly hair, a thin, libidinous mustache, and plenty of liner around the eyes. He's easy to make fun of—no one this short should try to be sexy—until he begins to perform. This juicy, melodramatic movie, a mix of good and terrible, feels like a rock star's mixed-up confession and self-glorifying fantasy. Prince plays the Kid, who comes from a tragic home in which a black father, a failed musician, regularly beats his white mother, leaving the Kid traumatized, loveless, unguiving. He can only cut loose on stage, at a local rock club. The plot is banal, but that's not all there is to say about it. The off-stage scenes are no more than fragments in which a few generalized moods are developed, then extended and transformed in the numbers. At the climactic moments, *Purple Rain* says that rock gives you the power to transcend the pain and mess of your life; it speaks of revolution—personal, not social—with a fervor not heard in years. Along the way there are entertaining views of the Minneapolis rock scene, featuring Morris Day and his band, the Time. With Apollonia Kotero. Written by Albert Magnoli and William Blinn; dir. Magnoli. R. 32, 115, 215, 822

RAZOR'S EDGE, THE—(2hrs. 10m., '84) The dullest, most useless movie of the year, this remake of the 1946 "classic" (based on a preposterous novel by Somerset Maugham) has Bill Murray in the old Tyrone Power role—the young American who loses his illusions in World War I and then turns his back on a comfortable life in America and searches for the truth. This quest involves spending much time in Paris cafés and traveling to the Himalayas to consult a llama. Why didn't Murray and his friend, director John Byrum, update the material to the Vietnam period? Ugly, studio bound, even poorly photographed, the Twenties and Thirties settings have the additional effect of making Murray look anachronistic. With his sly mockery and his fast-shifting voices, Murray is completely a product of the media age. In any case, the story now makes no sense. The depressed Murray goes to India, climbs a mountaintop, stands there looking over the peaks and then returns to Paris as a happy-go-lucky guy. But what did he learn up there? He never says. Are Hollywood people so bored with warm weather that they think turning blue is the way to enlightenment? A strong performance by Theresa Russell as a proper girl who becomes a slut. Everyone else is negligible. PG-13. 45, 105, 114, 115, 118, 225, 234, 236, 303, 401, 403, 412, 414, 426, 450, 500, 511, 521, 529, 541, 550, 559, 567, 602, 617, 632, 635, 640, 649, 650, 663, 667, 711, 714, 719, 728, 745, 747, 774, 779, 798, 803, 810, 818, 827, 854, 863, 868, 873, 878, 883

REVENGE OF THE NERDS—(1hr. 27m., '84) A comedy about two socially inept college losers—nerds—who strike back at their oppressors. With Robert Caradine, Anthony Edwards, Curtis Armstrong, Bernie Casey, Ted McGinley, Julie Montgomery. Dir. Jeff Kanew. R. 11, 99, 228, 416, 443, 451, 547, 548, 609, 612, 639, 644, 660, 666, 809, 874, 885

SOLDIER'S STORY, A—(1hr. 42m., '84) Charles Fuller's adaptation of his award-winning *A Soldier's Play* is both an absorbing murder mystery and a heart-wrenching investigation of the familiar question, How shall a black man live in white society? In 1944, as a black combat unit stationed in Louisiana awaits overseas assignment, the unit's sergeant, Vernon Waters (Adolph Caesar), is murdered. Washington sends a black officer, Captain Davenport (Howard E. Rollins Jr.), to investigate, and Davenport's interrogation of the men serves as the frame for a series of flashbacks. For all his seriousness, Fuller structured the play and the movie in the shape of an Agatha Christie murder mystery. Many of the men, it turns out, have reason to hate Waters, a martinet who punishes the soldiers he thinks conform to the white man's watermelon-boy image of blacks. Waters, an inverted racist, is so zealous about improving the lot of Negroes he destroys the Negroes he doesn't approve of—the ones who sing and dance and smile. This tormented man is a potentially great character, but Adolph Caesar, photographed by director Norman Jewison in tight close-up, is portentous and gravelly, in the Jack Webb manner. Jewison's direction is generally staid and over-emphatic but the material is still fascinating. With an outstanding supporting cast, largely drawn from the Negro Ensemble Company. PG. 21, 44, 60, 206, 420, 426, 500, 528, 541, 550, 559, 567, 625, 637, 663, 702, 708, 711, 775, 794, 795, 810, 873, 878

STOP MAKING SENSE—(1hr. 28m., '84) Reviewed in this issue. 51

***STRANGER THAN PARADISE**—(1hr. 30m., '84) In this hip black comedy, the young American filmmaker Jim Jarmusch is in full control of an extremely singular style. Jarmusch works in austere black and white, with each sequence consisting of a single long-lasting shot leading to a blackout. Not a great deal happens—the story is more observed than galvanized. But what there is of it is perfect. Willie (John Lurie), a young man who emigrated from Hungary ten years ago, lives a marginal existence in a shabby New York tenement, accompanied, now and then, by his buddy Eddie (Richard Edson). The men are virtually twins—skinny, with flattened noses that extend to meet horsey lips—and as self-assured in their bizarrely out-of-it style as the lunch crowd at Le Cirque. Into their lives comes sixteen-year-old Eva (Eszter Balint), just off the plane from Budapest and considerably smarter than either of them. In some way that neither can articulate, Eva stirs the two doltish, saturnine men, and the movie turns into an oddly touching American road film in which the three wander aimlessly from the freezing white nothingness of Lake Erie to the motel wasteland of Florida. The absurdist ending proves that America is indeed the land of opportunity. Lurie did the music, which is harshly beautiful in the Bartók style. R. 88

SWANN IN LOVE—(1hr. 50m., '84) In French, Eng. subtitles. Not exactly a fiasco but without doubt a waste of time. Director Volker Schlöndorff has made a movie of one section of the first volume of Marcel Proust's colossal novel, *Remembrance of Things Past*. The story couldn't be simpler: A certain Charles Swann (Jeremy Irons), a wealthy Parisian art-lover of the 1880s, is infatuated with a beautiful courtesan, Odette de Crécy (Ornella Muti), whose ample bosom he cannot stop nuzzling. He's wildly jealous, and he tries to possess her, but she lies to him about her past and present attachments; at the end of a long, confusing day, in which much music and food are consumed, they wind up in bed, where Swann makes love to her from the rear. So Proust's amazing fabric of memory and desire, perversity and pleasure has been reduced to a conventional tale with a few odd touches left in for the knowing. The movie is neither an adequate adaptation of Proust nor a self-contained movie, yet it can be enjoyed for the clothes and furniture, the air of heavyweight swank, the turbid splendor. Jeremy Irons is stiff, but as the sinister and egocentric Baron de Charlus, Alain Delon is superbly insolent. Cinematography by Sven Nykvist. R. 56

TEACHERS—(1hr. 46m., '84) A look at the absurdities and crises of a contemporary urban high school that is being sued for awarding a diploma to an illiterate student. With Nick Nolte, JoBeth Williams, Judd Hirsch, Ralph Macchio, Allen Garfield, Lee Grant, Richard Mulligan. Dir. Arthur Hiller. R. 16, 32, 97, 114, 118, 410, 448, 518, 531, 567, 616, 660, 664, 666, 717, 722, 730, 806, 848, 866, 874, 879

THIEF OF HEARTS—(1hr. 39m., '84) In this romantic thriller, a burglar robs a woman's diary and becomes her fantasy-lover. With Steven Bauer, Barbara Williams, John Getz. Dir. Douglas Day Stewart. R. 24, 33, 80, 104, 111, 112, 118, 201, 205, 210, 213,

220, 223, 303, 408, 411, 423, 426, 450, 519, 529, 531, 541, 552, 567, 603, 616, 628, 651, 663, 664, 667, 701, 715, 719, 721, 722, 732, 746, 751, 772, 775, 791, 800, 804, 806, 811, 828, 854, 862, 878, 883

TIMES OF HARVEY MILK, THE—(1hr. 27m., '84) A documentary portrait of Harvey Milk, California's first openly gay elected official, who was assassinated along with San Francisco's Mayor George Moscone by Dan White on November 28, 1978. Dir. Robert Epstein and Richard Schmiechen. 47

WITHOUT WITNESS—(1hr. 37m., '84) In Russian, Eng. subtitles. A tense, verbal duel between a contemporary Soviet man and his ex-wife. With Mikhail Ulyanov and Irina Kupchenko. Dir. Nikita Mikhalkov. 47

Revivals

AMERICAN FRIEND, THE—(2hrs. 7m., '77) In Eng., German and French, Eng. subtitles. A moody, cynical thriller involving art forgery, the Mafia, and hired assassins. A completely innocent man is used to murder a man he does not know. With Dennis Hopper and Bruno Ganz. Dir. Wim Wenders. 96

BOY AND HIS DOG, A—(1hr. 27m., '75) A piece of science fiction of the dog-eat-dog, world-after-the-holocaust variety. It manages to be derivative, preposterous, and mildly revolting until the very end, at which point it becomes original, preposterous, and rather more revolting. With Don Johnson, Susanne Benton and Jason Robards. Dir. L. Q. Jones. 95

BRINGING UP BABY—(1hr. 42m., '38) Poor Cary Grant. On the eve of his nice, quiet wedding his star crosses those of Katharine Hepburn and her very large cat, who chase him all the way to Connecticut, where he becomes further entangled with the fearsome May Robson, Barry Fitzgerald, and a small dog, and loses his prized intercostal clavicle, and... See for yourself. A masterpiece of inspired silliness. Dir. Howard Hawks. 10, 95

CARRIE—(1hr. 37m., '76) One of the best American movies of the seventies. Sissy Spacek stars as the high school senior who only wants to be accepted by her classmates; Piper Laurie is her fundamentalist mother; John Travolta, Nancy Allen, William Katt and Amy Irving are among the kids. The director, Brian DePalma, uses supernatural trickery (Carrie has the gift of making objects move through sheer willpower) in order to heighten adolescent feelings of anxiety and revenge. Carrie's humiliation by her friends is devastating, her revenge unforgettable. From a Stephen King novel. 39

CONFORMIST, THE—(1hr. 55m., '70) In Italian, Eng. subtitles. In Bernardo Bertolucci's greatest movie, Jean-Louis Trintignant plays the repressed homosexual whose greatest desire is to appear "normal" and who joins the Italian Fascists in the thirties. But the movie isn't psychological drama—it's a sweeping, lush, almost voluptuous evocation of an entire era. With Dominique Sanda and Stefania Sandrelli. From a novel by Alberto Moravia. 2

COUSIN, COUSINE—(1hr. 35m., '76) In French, Eng. subtitles. A charming and droll film by Jean-Charles Tacchella about family relations, children growing up, and, mostly, two adults finding themselves in a truly fulfilling relationship, adultery be damned. Beautifully written, directed, and acted. With Marie-Christine Barrault, Victor Lanoux and Marie-France Pisier. 5

EAST OF EDEN—(1hr. 57m., '55) Elia Kazan's powerful adaptation of the John Steinbeck novel about two sons struggling for their father's love. With James Dean, Raymond Massey, Richard Davalos, Julie Harris and Jo Van Fleet. Along with *From Here to Eternity*, and *On the Waterfront*, this was probably the most influential melodrama of the fifties. 10

FREAKS—(1hr. 4m., '32) Tod Browning's horror classic takes place in a circus sideshow where the so-called freaks exhibit a more human and civilized society than the "normal" people who surround them. 10

HENRY V—(2hrs. 14m., '44) A magnificently produced, photographed, and acted version of the Shakespeare play, starring and directed by Laurence Olivier. With Renee Asherson, Leslie Banks and Harcourt Williams. 39

LEOPARD, THE—(3hrs. 5m., '63) In Italian, Eng. subtitles. Originally released in 1963, in a shortened and dubbed version, this marvelous film, directed by Luchino Visconti, now has all its original glories intact. Burt Lancaster, playing a Sicilian prince of the 19th century, and dubbed into Italian, is still magnificent—physically grand, surprisingly funny. Adapted from the novel by Giuseppe de Lampedusa, *The Leopard* is about the turbulent 1860s in Italy, when the Bourbon monarchy was overthrown by Garibaldi's "Red Shirts." It's one of the most touching of elegiac films and one of the most complex; very grand, very luxurious, yet never extravagant in style and decor. 96

MEAN STREETS—(1hr. 50m., '73) Martin Scorsese's love-and-hate letter to the Little Italy he grew up in, with its confused young punks, coyly sordid mafiosi, and struggles of love and friendship. Robert De Niro's performance is its main strength. With Harvey Keitel and Amy Robinson. 13

METROPOLIS—(2hrs., '26) This silent film by Fritz Lang is one of the summits of German cinematic Expressionism. The screenplay is science fiction at its trashiest, but the technical effects and the *mise-en-scene* are spectacular by any standard and reward our careful consideration. There are moments of great (though inhuman) beauty, along with banalities of the most ludicrous sort. With Brigitte Helm. A reconstructed version of the film by composer Giorgio Moroder is currently in release. Discovered footage and stills have been added to the new version; the cutaway, silent-film titles have been retranslated and changed into subtitles; the images have been re-tinted and the film has been rescored with music by Adam Ant, Bonnie Tyler, and others. 16, 97, 523, 723, 792

MURMUR OF THE HEART—(1hr. 58m., '71) In French, Eng. subtitles. Louis Malle's greatest film. A young boy, growing up in an affluent bourgeois French family, gets initiated into sex—by his mother. Delicately funny and subversive—the joke is that the boy is so strong that incest is no big deal. With Lea Massari. 96

NIGHT OF THE LIVING DEAD—(1hr. 30m., '68) A low-budget blood-letting shot in the countryside around Pittsburgh, this film made the reputation of director George Romero. A band of survivors fights off hordes of slow-moving ghouls who multiply in the night. Despite low production values and lots of non-acting, the film is effectively chilling, and definitely not for the squeamish. With Judith O'Dea, Russell Streiner, Duane Jones and Karl Hardman. 5

PEPPERMINT SODA—(1hr. 37m., '78) In French, Eng. subtitles. An account of growing up in Paris in the early sixties, all vignettes but consistently fresh. Writer-director Diane Kurys has a lovely light touch and is terrific on rivalry between teenage sisters. 96

PHILADELPHIA STORY, THE—(1hr. 51m., '40) Katharine Hepburn must choose between Cary Grant and Jimmy Stewart (we should all have such problems). This urbane comedy revived Hepburn's career—seeing it, you wonder how she could ever have been labeled "box-office poison" before then. Stewart won an Oscar for his portrayal of a mild-mannered young reporter. Dir. George Cukor. 10

RETURN OF THE SECAUCUS 7—(1hr. 46m., '80) At a rented summer house in New England, a married couple invite their friends for the weekend, all of them about 30 and veterans of the anti-war movement. The "action" in the film consists of Sitting Around and its many variants—cooking, charades, skinny-dipping, boozing, casual sex, discussion of careers, agonizing over personal identity, etc. Writer-director John Sayles has faithfully captured the self-conscious tone of this generation. 5

SOPHIE'S CHOICE—(2hrs. 37m., '82) In Alan J. Pakula's earnest adaptation of William Styron's novel, Meryl Streep is utterly glorious as Sophie Zawitowska, the heartbreaking Polish Catholic beauty who, having survived Auschwitz, has washed ashore in Brooklyn in 1947 burdened with more grief and guilt than she can easily unload. Kevin Kline is meaninglessly intense as her lover and Peter MacNicol is embarrassing as the narrator, a virginal novelist-in-training. Pakula directs in a glumly lyrical style, and the result is an undramatic, morally simple movie—a genteel view of the Holocaust. 89

TEST PILOT—(1hr. 58m., '38) One of the brightest aviation dramas. Don't miss it. With Clark Gable, Spencer Tracy, Myrna Loy and Lionel Barrymore. Dir. Victor Fleming. 10

THAT HAMILTON WOMAN—(2hrs. 8m., '41) A long, lavishly produced, and wordy romantic drama of Lord Nelson and his love for Lady Hamilton. The story often drags. With Vivien Leigh and Laurence Olivier. Dir. Alexander Korda. 95

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Broadway

Previews and Openings

Monday, October 29

THE THREE MUSKETEERS—A new youth-oriented production of the musical adapted from the Alexandre Dumas classic by William Anthony McGuire and Mark Bramble, with score by Rudolf Friml, lyrics by P. G. Wodehouse and Clifford Grey; directed by Joe Layton. Michael Praed, Ron Taylor, and Brent Spiner head the cast, with Liz Callaway, Ed Dixon, and Marianne Tatum. Previews now prior to a 11/4 opening. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; \$20-\$40; Fri. & Sat. at 8, \$25-\$45; Wed. at 2, \$17.50-\$37.50. Broadway, B'dway at 53rd (239-6200). 2 hrs., 30 mins. All major credit cards.

Tuesday, October 30

HAARLEM NOCTURNE—Cabaret revue, starring, directed, and conceived by Andre De Shields, featuring Debra Byrd, Ellia English, Freida Williams; co-directed by Murray Horowitz. Tues.-Thurs. at 8, Sun. at 7:30, \$22.50-\$26.50; Fri. & Sat. at 8 & 11, \$25.50-\$27.50. Previews start 10/30 prior to a 11/14 opening. New Latin Quarter, 200 W. 48th (239-6200). All major credit cards. 2 hrs.

Friday, November 2

ACCIDENTAL DEATH OF AN ANARCHIST—Jonathan Pryce stars in Dario Fo's satirical comedy, adapted by Richard Nelson; directed by Douglas C. Wager. It takes place in an Italian police station, and Raymond Serra, Joe Grifasi, Patti LuPone, Bill Irwin, and Jerry Bannman have featured roles. Preview prices, 11/2-14, Mon.-Sat. at 8, Wed. & Sat. at 2, \$15-\$25. After opening, 11/15, Mon.-Thurs. at 8, Sat. at 2, \$20-\$32.50; Fri. & Sat. at 8, \$25-\$35; Wed. at 2, \$17.50-\$27.50. Belasco, 111 W. 44th (239-6200). All major credit cards. 2 hrs., 10 mins.

Now Playing

ALONE TOGETHER—Janis Paige and Kevin McCarthy star in Lawrence Roman's comedy that tries to shatter the myth surrounding the "empty-nest syndrome." The couple tries to enjoy new-found freedom, but then the children start returning. Arnold Mittelman directs, and others in the cast are Kevin O'Rourke, Alexandra Gersten, Dennis Drake, and Don Howard. Mon.-Sat. at 8, Wed. & Sat. at 2; \$22-\$32.50. Music Box, 239 W. 45th (246-4636). All major credit cards. 2 hrs., 10 mins.

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Jon Cryer, Anita Gillette, David Margulies, Marissa Chibas, Barbara Tarback, Patrick Breen, and Royana Black. Gene Saks has directed adroitly and vivaciously. Patricia Zipprodt's costumes and Tharon Musser's lighting can nowhere be faulted. Tues.-Sat. at 8, Sat. at 2, \$25-\$35; Wed. at 2, Sun. at 3; \$20-\$30. Neil Simon Theater, 250 W. 52nd St. (757-8646). 2 hrs., 40 mins. All major credit cards. ● IRLS

LA CAGE AUX FOLLES—George Hearn and Keith Michell star in a musical set in the south of France,

based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, \$37.50-\$45; Wed. at 2, \$32.50-\$40; spec. balcony seats \$10 for all perf. Palace, B'dway & 47th (757-2626). 2 hrs., 40 mins. All major credit cards. ● IRLS

CATS—The London musical, with a cast of 23 American "Cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats*, with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, effervescent direction—almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, \$30-\$45; Wed. at 2, \$25-\$40; Wed. at 2, \$25-\$40. Winter Garden, 1634 B'dway (239-6200). 2 hrs., 45 mins. All major credit cards. ●●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, \$30-\$45. Shubert Theater, 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ●●

DEATH OF A SALESMAN—Dustin Hoffman, Kate Reid, John Malkovich, and Louis Zorich return in the revival of the Arthur Miller play; again directed by Michael Rudman. With Stephen Lang, Bruce Kirby, David Chandler, Jon Polito, Linda Kozlowski, Tom Signorelli, Kathy Rossetter. Tues., Thurs., & Fri. at 8, Wed. & Sat. at 2, Sun. at 3; all performances \$25-\$42.50; thru 11/18. For November, Stephen Lang will take over the Malkovich role. Broadhurst, 235 W. 44th (239-6200). 2 hrs., 40 mins. Credit cards.

DESIGN FOR LIVING—George C. Scott directs Anne Swift, Raul Julia, and Frank Converse in a revival of the 1933 Noël Coward comedy about a *menage à trois* featuring Helena Carroll, Lisa Kirk, Richard Woods, Robertson Carriacot and Arthur French. Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3; \$32.50; Fri. & Sat. at 8, \$35. Circle in the Square, 50th St. West of B'dway (581-0720). 2 hrs., 20 mins. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Egan about a group of singers, with the story starting in the early '60s and running thru the early '70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, \$30-\$45; Wed. at 2, Sun. at 3, \$25-\$40. Imperial, 249 W. 45th (239-6200). 2 hrs., 45 mins. Major credit cards. ●●

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, \$27.50-\$45; Wed. at 2, \$20-\$35. Majestic, 247 W. 44th (239-6200). 2 hrs., 15 mins. ●● IRLS

GLENGARRY GLEN ROSS—David Mamet's 1984 Pulitzer Prize-winning comedy-drama concerns a group of real estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Chuck Stransky, Vincent Gardenia, Joseph Leon, James Tolkian, Jack Wallace, and J. T. Walsh. Mon.-Thurs. at 8, Sat. at 2, \$20-\$32.50; Fri. & Sat. at 8, \$25-\$35; Wed. at 2, \$20-\$30. John Golden Theater, 252 W. 45th (239-6200). 2 hrs. All major credit cards. IRLS

HURLYBURLY—David Rabe's comedy about four Hollywood men and their relationships with wives and lovers; directed by Mike Nichols. With William Hurt, Judith Ivey, Harvey Keitel, Ron Silver, Jerry Stiller, Candice Bergen, and Cynthia Nixon. The production's a wonder; the acting a dream come true! Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; \$22.50-\$37.50. Ethel Barrymore, 243 W. 47th (239-6200). All major credit cards. 3 hrs., 15 mins. IRLS

MA RAINEY'S BLACK BOTTOM—Theresa Merritt has the title role in August Wilson's play about an

early blues singer and her quartet of backup musicians, during a recording session in the late '20s; directed by Lloyd Richards. In the cast are Charles Dutton, Leonard Jackson, Robert Judd, Joe Seneca, Lou Criscuolo, John Carpenter, Aleta Mitchell, Scott Davenport-Richards, and Christopher Loomis. Wilson writes vigorous, racy dialogue, and the looks and sounds of the production are seedily, grittily, jively right. Mon.-Thurs. at 8, Sat. at 2, \$22.50-\$32.50; Fri. & Sat. at 8, \$25-\$35; Wed. at 2, \$17.50-\$27.50. Cort Theater, 138 W. 48th St. (239-6200). 2 hrs., 10 mins. All major credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twigg an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin—book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. Featured are Charles "Honi" Coles, Don Amendolia, Georgia Engel, and Tiger Haynes. A feast for eyes and ears! (Sandy Duncan and Don Correia take over the Tune/Twigg roles on 11/1.) Tues.-Sat. at 8, \$25-\$45; Wed. at 2, \$23-\$40; Sat. at 2, Sun. at 3; \$25-\$45. St. James, 246 W. 44th (398-0280). 2 hrs., 30 mins. All major credit cards. ● IRLS

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorsen are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Thurs. at 8, Wed. at 2, \$20-\$30; Sat. at 2, \$22.50-\$32.50; Fri. & Sat. at 8, \$25-\$35. Brooks Atkinson Theater, 256 W. 47th (245-3430). 2 hrs., 25 mins. All major credit cards. IRLS

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Thurs. at 8, \$25-\$40; Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; \$30-\$45. Edison, 240 W. 47th (757-7164). 2 hrs. All major credit cards. ●●

THE REAL THING—John Vickery and Caroline Lagerfelt co-star in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. With Sara Botsford, Simon Jones, and Peter Gallagher. Mon.-Sat. at 8, \$25-\$37.50; Sat. at 2, \$25-\$35; Wed. at 2, \$20-\$30. Plymouth, 236 W. 45th (239-6200). 2 hrs., 40 mins. All major credit cards. IRLS

ROYAL SHAKESPEARE COMPANY—Shakespeare's *Much Ado About Nothing*, with Derek Jacobi, Sinead Cusack, Christopher Benjamin; Rosland's *Cyrano de Bergerac*, with Derek Jacobi, Sinead Cusack, John Bove, John Carlisle, Tom Mannion, and Pete Postlethwaite. Terry Hands directs both plays. Here we have a triple triumph—for the company which displays such versatility, for England which can boast such theatrical culture and fertility, and for theater itself for feeling, thought, and humanity! Tickets to each play \$25-\$35. Limited number of 10 tickets at box-office at 10 a.m. daily (noon on Sunday) before each performance. Call theater for specific dates. Gershwin Theatre, 222 W. 51st (586-6510). All major credit cards. *Much Ado About Nothing* runs 3 hrs., *Cyrano de Bergerac* 3 hrs., 15 mins.

SUNDAY IN THE PARK WITH GEORGE—Robert Westenberg and Bernadette Peters star in a musical with score and lyrics by Stephen Sondheim; book and direction by James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte*, the musical deals with Seurat and his mistress-model. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3, \$35-\$45. Booth, 222 W. 45th (239-6200). 2 hrs., 30 mins. All major credit cards. IRLS

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (Dreamgirls) Krieger. Hinton Battle, Jimmy Tate, Sam Wright, Gail Nelson, Bar'ara Montgomery, and Martine Allard head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Allard and Wright. Tues.-Sat. at 8, Wed. at 2,

THEATER

Sat. at 2, Sun. at 3; \$25-\$45. Minskoff, 200 W. 45th (869-0550). 2 hrs., 40 mins. Major credit cards. **IRLS TORCH SONG TRILOGY**—Harvey Fierstein's trio of plays, *International Stud*, *Fugue in a Nursery*, and *Widows and Children First*, with Donald Corren and Sam Freed; Phillip Astor and Peter Ratray do the matinees. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Jeffrey Rogers, Diane Tarleton, Susan Edwards, and Christopher Gartin complete the cast; directed by Peter Pope. Mon.-Thurs. at 8, \$19.50-\$32.50; Fri. & Sat. at 8, \$25-\$35; Wed. & Sat. at 2, \$15-\$28.50. Helen Hayes Theatre, 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ●●

WHOOPI GOLDBERG—Ms. Goldberg appears in an evening of standup comedy and political satire. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 3; \$22.50-\$30. Lyceum, 149 W. 45th (239-6200). Major credit cards.

Off Broadway

AFTER THE FALL—Frank Langella and Dianne Wiest star in a revival of Arthur Miller's play about a man's quest for some key to join together the disparate elements in his life; directed by Jon Tillingier. Tues.-Sat. at 8, Sat. Sun., & Wed. at 2. Playhouse 91, 316 E. 91st (831-2000).

A... MY NAME IS ALICE—Musical revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, which looks at today's women through songs and sketches written by over 20 authors; with Mary G. Murray, Randy Graff, Charlaune Woodard, Alaina Reed, and Roo Brown. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; \$17-\$22.50. Top of the Gate, 160 Bleecker St. (475-5120).

AVNER THE ECCENTRIC—A one-man show with clown/mime/juggler/magician Avner Eisenberg. Avner's a clown for the thinking man and exacting child. The piece is full of astonishing and funny feats. Tues.-Sat. at 8, Sat. at 2; Sun. at 3 & 7; \$19-\$25. Lamb's Theatre, 130 W. 44th (997-1780).

THE BALLAD OF SOAPY SMITH—Michael Weller's saga about the rise and fall of the legendary con-man, Soapy, during the Klondike gold rush; directed by Robert Egan. The cast of 31 is headed by Denis Arndt who plays the title role. Tues.-Sun. at 8, Sat. & Sun. at 3; \$15-\$18; thru 11/11. Public/Newman Theater, 425 Lafayette St. (598-7150).

BALM IN GILEAD—Lanford Wilson's play presents a witty portrait of New York street life set in an all-night coffee shop, directed by John Malkovich. With Garry Sinise, Terry Kinney, Lynne Thigpen, Glenn Headly. The playwright shows a true understanding of minutely diverse lives. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$26-\$28. Minetta Lane Theater, 18-22 Minetta Lane (420-8000).

BETWEEN RAILS—Eric Hertz's play about an aging black housekeeper and her cat as they ride a train south after 40 years in the north. Thelma Louise Carter stars; directed by Hal Scott. Tues.-Sat. at 8, Sun. at 7:30, Sat. & Sun. at 2:30; \$15-\$17. South Street, 424 W. 42nd (279-4200).

BLUE WINDOW—Craig Lucas's comedy brings together seven persons before, during, and after a dinner party. He's a canny manipulator of words and perceives the interesting play of characters with the eye of an enterprising satirist. Under Norman Rene's direction, a cast of seven—Margo Skinner, Matt Craven, Maureen Silliman, Randy Danson, Christine Estabrook, Brad O'Hare, and Lawrence Joshua—gives precise, polished performances. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 4:30; \$20. Theater Guinevere, 15 W. 28th (686-1470).

BURKIE—Bruce Graham's play set in a Philadelphia suburb focusing on a man and his two children; directed by Lynn Thomson; featuring Eddie Jones, Jeffrey Hayenga, Caryn West, and Sam Coppola. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; \$11-\$14; thru 11/11. Hudson Guild Theatre, 441 W. 26th (760-9810).

THE COUNTRY GIRL—A revival of the play by Clifford Odets, about backstage life circa 1950, with Hal Holbrook, Christine Lahti, and Jeffrey DeMunn in leading roles; directed by Richard Thomsen; with Jennifer Joyce, Gus Kaikkonen. Tues.-Sat. at 8, Wed. & Sun. at 3, Sat. at 2; \$20-\$25; thru 12/23. Chelsea Playhouse, 519 W. 23rd St. (243-0992).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$16-\$20. Sullivan St. Playhouse, 181 Sullivan (674-3838). ●●

FEATHERTOP—Musical with music and lyrics by Skip Kannon, book by Bruce Peyton; directed by Susan Schulman. Based on a short story by Nathaniel Hawthorne, play is set in 18th-century witch-haunted

New England. With David Barron, Laura Dean, Alexandra Korey, Jason Graae, Stephen Bogardus, and Charles Bari. Tues.-Sat. at 8, Sun. at 3 & 7:30; \$10 & \$12; thru 11/18. WPA, 138 Fifth Ave. (206-0523).

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author. With Frances Fisher, David Andrews, Page Johnson, and Stephen Mendillo. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; \$20-\$24.50. A Circle Repertory production. Douglas Fairbanks Theatre, 432 W. 42nd (239-4321). ●

THE FOREIGNER—Larry Shue's play which revolves around a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks; featuring Sudie Bond, Anthony Heald, Christopher Curry, Roy Cooper. Tues.-Fri. at 8, Sun. at 3 & 7:30; Sat. at 7 & 10; \$16-\$18. Astor Place, 434 Lafayette St. (254-4370).

FROZEN ROSES—A serious musical comedy, written and directed by August Armstrong, with music and lyrics by Mark Stewart, explores the relationships between men and women; with Joe Baer and Virginia Ferri. Tues.-Sat. at 8, Sun. at 3; \$11.50-\$15. The Colonnades, 428 Lafayette St. (869-2922). Closed.

THE GOLDEN LAND—An English-Yiddish musical, directed by Howard Rossen, recounting songs and scenes of the immigrant experience, beginning at Ellis Island, progressing straight through to the movie-mogul scene. Sat. at 8:30, Sun. at 2 & 5:30; \$12-\$19.50. Norman Thomas, 111 E. 33rd (698-7610).

I HEAR MUSIC... OF FRANK LOESSER AND FRIENDS—Jo Sullivan stars in this musical with Colin Romoff, Greg Uziq, Douglas Romoff, Brian Lawson, and Ed Joffe. Tues.-Fri. at 9, Sat. at 9 & 11:30, Sun. at 3; \$17.50-\$22.50. The Ballroom, 253 W. 28th St. (594-0326).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez, with Lisa Banes, Marge Kollisky, Scotty Bloch, Steven Gilborn, Nicholas Hornmann, Tom Robbins, Christine Rose, and Alan Rosenberg. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. Lucille Lortel, 121 Christopher (924-8782).

KUNI LEML—Musical based on Avrom Goldfaden's 1880 play about a rebellious daughter who refuses to accept a pre-arranged husband found through a matchmaker; directed by Ran Avni. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; \$20-\$25. Starring are Stuart Zagnit, Scott Wentworth, Barbara McCulloch, and Mark Zeller. Audrey Wood Theater, 359 W. 48th St. (307-5452).

LA BOHEME—Linda Ronstadt sings the role of Mimi, the seamstress in Puccini's opera, and Gary Morris is Rudolph; they alternate the starring roles with Patti Cohenour and David Carroll. (Each plays four performances a week.) Cass Morgan plays Musette. Tues.-Sun. at 8, Sat. & Sun. at 3; \$15-\$18; from 10/30. New York Shakespeare Festival. Public/Anspacher Theater, 425 Lafayette St. (598-7150).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. Tues.-Thurs. at 8, \$27.50-\$32.50; Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5, \$30-\$35. Orpheum, 126 Second Ave. (239-6200). ●●

LOSING IT—Jon Klein's comedy about two men learning to cope with the absence of women in their lives; directed by Andrew Cadiff; featuring Jeff Alan-Lee, Richard Karn. From 10/31. Provincetown Playhouse, 133 MacDougal St. (777-2571).

MEDEA AND THE DOLL—Maria E. Ellis stars as a troubled young mother in Rudy Gray's play about a confrontation between a psychiatrist (Morgan Freeman) and his patient; directed by Randy Frazier. Wed.-Sat. at 8, Sat. & Sun. at 3; \$15-\$22. Samuel Beckett Theater, 410 W. 42nd Closed.

THE MISS FIRECRACKER CONTEST—A revival of Beth Henley's comedy about a Southern woman with a shady past who now has loftier ambitions; directed by Stephen Tolobowsky. With Holly Hunter, Mark Linn-Baker, Joyce Reehling-Christopher, June Stein. Tues.-Fri. at 8, Sat. at 2:30 & 8, Sun. at 3 & 7; \$20-\$24. Westside Arts, 407 W. 43rd (541-8394).

OLOMOV—John Ginnman's adaptation of the 19th century Ivan Goncharov novel, starring Robin Swadlow. It's a one-man show, directed by Franklyn Lenthall, and is about the lonely life of a fallen Russian aristocrat. Wed.-Mon. at 8; \$10; thru 11/19. Ratt Theatre, 432 W. 42nd (274-4200).

OY MAMA! AM I IN LOVE!—Mary Soreanu stars in a Yiddish show (with English subtitles) with book by

Moshe Blum, music by Ed Linderman, lyrics by Yakov Alper; directed by Michael Greenstein. Wed. at 2 & 8, Sun. at 2 & 5:30, Sat. at 8:30, Thurs. at 2; \$12.50-\$21.50. Town Hall, 123 W. 43rd (921-9447).

PACIFIC OVERTURES—Revival of the play, with music and lyrics by Stephen Sondheim and book by John Weidman, which chronicles the arrival of Commodore Perry in Japan in 1853; directed by Fran Soeder. With Ron Yamamoto, Allan Tung, Christine Toy, Tom Matusaka, Tom Marino, Diane Lam, Gayln Kong, Francis Jue, Thomas Ikeda, Gerri Igarashi, Kevin Gray, Timm Fujii. Tues.-Sat. at 8, Wed. at 2, Sat. & Sun. at 3; \$15-\$30. Promenade, 2162 Bway at 76th St. (239-6200).

A PLAY FOR THE DEVIL—Leon Liebgold and Zypora Spaisman star in Isaac Bashevis Singer's drama with music set in a town in Poland at the turn of the century; directed by Israel Baker. With Jack Reichtzeit, Ibi Kaufman, I. W. Firestone, Marilyn Gold, and Alexander Sirotni; choreography by Felix Fibich. Sat. at 8:30, Sun. at 2 & 5:30; \$10-\$14; thru 3/3/85. Folksbiene, 123 E. 55th (755-2231).

THE POKER SESSION—Keith McDermott stars in a revival of Hugh Leonard's play; directed by Albert Harris. Story deals with a man's first night home from a mental institution; with Steve Vinovich, Ruby Holbrook, Jessie Jones, Colm Meaney, and Keliher Walsh. Tues.-Sat. at 8, Sun. at 7; \$16; thru 11/18. Theatre Off Park, 28 E. 35th (679-6283).

THE PRETENDER—Harvey Parker's romantic play, directed by Elynn Gersh; with Stanley Bojarski, Maureen Kilmurry, Cornelia Mills, and Craig Wroe. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; \$12-\$18. Chernuchin, 314 W. 54th (581-3044).

RAP MASTER RONNIE—A new partisan revue about Ronald Reagan with music by Elizabeth Swados, and lyrics by Garry Trudeau; starring Reathel Bean as Ronnie, with Catherine Cox, Ernestine Jackson, Mel Johnson Jr., and Richard Ryder; directed by Caymichael Patten. Mon. at 8, Wed.-Fri. at 10:45, Fri. at 5:30, Sat. at 4:30 & 12:15; \$15; thru 11/6 (election day). Top of the Gate, 160 Bleecker St. (475-5120).

SHADES OF HARLEM—Re-creation of an evening at the Cotton Club of the '20s, in the style of the period, with music composed by Frank Owens, Waller, Ellington, Sissle, Blake, Pinkard, Fields, and McHugh; dancing includes the jitterbug, cakewalk, and tap. Mical Whitaker directs the cast. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$17.50-\$22.50. Village Gate, Thompson and Bleecker (475-5120).

SHE STOOPS TO CONQUER—Oliver Goldsmith's comedy dealing with a dashing youth who is tricked into treating his in-laws as servants. With E. G. Marshall, Kaye Ballard, Tovah Feldshuh; directed by Daniel Gerroll. A Roundabout Theatre production. Tues.-Sat. at 8, Wed. Sat. & Sun. at 2; \$18-\$26; thru 11/4. The Triplex, 199 Chambers St. (420-1360).

STREETSONGS—Geraldine Fitzgerald appears in a one-woman musical entertainment described as "songs I might sing walking along the street"; directed by Richard Maltby, Jr. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 4 & 7; \$18-\$20; from 11/2, thru November. Actors Playhouse, 100 Seventh Ave. So. (724-3111).

THROUGH THE LEAVES—Franz Xaver Kroetz's play, directed by JoAnne Akalaitis and starring Ruth Malezech and Frederick Neumann. Tues.-Sun. at 8, Sat. & Sun. at 3; \$14; thru 11/11. Public/Other Stage, 425 Lafayette St. (598-7150).

TWELFTH NIGHT—Or *What You Will*, Shakespeare's comedy, directed by Andy Wolk, placed in a jet-set milieu on the Mediterranean. With Madeleine Potter, David Purdham, Thomas Kopache, Brian Reddy, Amanda Carlin, Charlaune Woodard, Mark Benninghofen, Hewitt Brooks, Peter Crombie, Jack Hallett. \$12 weeknights & Sundays; \$15 Fridays and Saturdays. The Triplex, 199 Chambers St. (618-1980).

WHAT'S A NICE COUNTRY LIKE YOU STILL DOING IN A STATE LIKE THIS?—A satirical musical by Cary Hoffman and Ira Gasman, directed by Miriam Fond, dealing with political and social issues. With Diana Szlosberg, Patrick Richmond, Brent Barrett. Wed.-Sat. at 7, Wed., & Sat. at 1:30, Sun. at 3; \$15. American Place, 111 W. 46th (247-0393).

ZELDA—William Luce's new play based on Zelda Fitzgerald's own writings, with Olga Bellin in the title role; directed by Paul Roebling. Mon.-Sat. at 8:30, Wed. & Sat. at 2:30; \$22. American Place Theatre, 111 W. 46th (869-4731).

Theater Companies

AMERICAN JEWISH THEATRE—Ernest Joselovitz's *Jesse's Land*, directed by Jeffrey Martin, is set in rural Connecticut and depicts a property struggle between

THE AMERICAN EXPRESS CARD BUYS YOU A STANDING OVATION.

A Chorus Line, the longest running show in Broadway history. Open run, Shubert Theatre, 225 W. 44th St., (212) 239-6200 Tele-Charge.

Blue Window, an exploration of urban living and loneliness through seven people—before, during and after a dinner party. Open run, The Production Company at Theatre Guinevere, (212) 944-9300 Charget.

Carnegie Hall Concerts, London Philharmonic Orchestra, Bach by Tureck, Orchestre Nationale de Lille, Kurt Moll, Alexis Weissenberg, pianist. November 5-November 14, Carnegie Hall, 57th St. at 7th Ave., (212) 247-7800 Carnegie Charge.

Fool for Love, Sam Shepard's explosive drama of a relationship bound by love and hate. Open run, Douglas Fairbanks Theatre, 432 W. 42nd St., (212) 239-4321 for tickets.

La Cage Aux Folles, Broadway's smash hit musical; winner of six 1984 Tony Awards, including Best Musical. Open run, Palace Theatre, Broadway at 47th St., (212) 944-9300 Charget.

Love's Labour's Lost, Toby Robertson (formerly of London's Old Vic) directs the Shakespearean comedy. Circle Repertory Company, 99 7th Ave. South at Sheridan Square, (212) 924-7100 for tickets.

Metropolitan Opera, "Manon Lescaut," "La Bohème," "La Clemenza di Tito." Through November 19, Metropolitan Opera at Lincoln Center, (212) 362-6000 for tickets.

Oh! Calcutta!, New York's longest running erotic musical. Open run, Edison Theatre, 240 W. 47th St., (212) 757-7164 Phone Charge.

She Stoops to Conquer, Oliver Goldsmith's hilarious restoration comedy. Through November 11, Roundabout Theatre Company, Inc., Manhattan Community College, 199 Chambers St., (212) 242-7800 for tickets.

Split Second, an explosive new play about a police officer who commits a violent act and faces a crisis of conscience. Open run, Theatre Four, 424 W. 55th St., (212) 246-8545 for tickets.

The Fantasticks, the longest running musical in the world. Open run, Sullivan Street Playhouse, 181 Sullivan St., (212) 674-3838 for tickets.

The Magnificent Christmas Spectacular, incomparable musical celebration of seasonal classics. November 16-January 1, Radio City, Rockefeller Center, (212) 944-9300 Charget, (212) 947-5850 Teletron.

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THEATER

a wealthy immigrant and his ambitious daughter-in-law. Tues., Wed., Thurs., & Sat. at 8, Sun. at 2 & 7; thru 11/15. 92nd St. Y, 1395 Lexington Ave. (427-6000).

AMISTAD—Black/Latin/Asian Theatre Company opens the season with its own dramatization of an actual event, *The Rehearsal*, directed by Samuel Barton. Thurs.-Sat. at 8, Sun. at 3; \$6; thru 11/18. **INTAR** Stage 2, 508 W. 53rd (387-1089).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed., Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; \$10-\$12.50. Theater, 351 E. 74th (772-8707).

CIRCLE REP—*Love's Labour's Lost*, directed by Toby Robertson, one of the earliest (and funniest) of Shakespeare's comedies, opens the repertory's new season. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7; \$22.50-\$25. Theater, 99 Seventh Ave. South (924-7100).

EQUITY LIBRARY THEATRE—Revival of *The Bells Are Ringing*, with book and lyrics by Betty Compdon and Adolph Green, music by Jule Styne. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 11/18. Story tells of a warmhearted telephone answering service. Theatre, 310 Riverside Drive & 102rd (663-2028).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; \$7.50-\$10. Theatre, 2 Bond St. (473-1472).

FOURTH WALL REP POLITICAL THEATRE—*Can o' Worms*, comedy revue, satire, and improvisation. Fri. & Sat. at 8, Sun. at 7:30; \$5; from 10/29. Truck & Warehouse, 79 E. 4th St. (254-5060).

JEAN COCTEAU REPERTORY—Edvard Radzinsky's *Theatre in the Time of Nero and Seneca* (translation by Alma Law). Nero confronts his tutor in a deadly play within a play; directed by Eve Adamson; with Craig Smith and Harris Berlin. A world premiere from the Soviet Union. In repertory with Shakespeare's *Cymbeline*. Thurs.-Sat. at 8, Sun. at 3; \$10. Theater, 330 Bowery. (677-0060).

JEWISH REPERTORY THEATRE—Isaac Bashevis Singer's *Schlemiel the First* is based on a collection of his own short stories, about a middle-aged man who is sent through the world to spread the wisdom of a mythical village in Poland; directed by Edward M. Cohen. Tues., Wed., Thurs., Sat. at 8, Sun. at 2 & 7; \$12-\$15. Theatre, 344 E. 14th St. (279-4200).

LA MAMA E.T.C.—Thru 11/11, John Densmore in a one-character double-bill, *Skins*, by Densmore himself, and *Tongues*, written by Sam Shepard and Joe Chaikin, the latter an abstract piece for voice and percussion; both are directed by Tony Abatemarco. \$6. In the Cafe: *Innocents*, conceived by Tom Pile and Carol Gerber, looks at the heart of rock 'n' roll and the people who made the music, through the legend of Buddy Holly. La MaMa, 74A E. 4th St. (475-7710).

MANHATTAN THEATRE CLUB—David Storey's *In Celebration*, first produced in London in 1969, focuses on a British coal miner, his wife, and their three sons who reunite to celebrate the couple's 40th anniversary; directed by Lindsay Anderson. With Malcolm McDowell, Frank Grimes, John Vennema, Margaret Hilton, Pauline Flanagan. Tues.-Sun. at 8, Sat. & Sun. at 2:30; \$23-\$25; from 10/30. The Space at City Center, 131 W. 55th (944-9300).

PAN ASIAN REPERTORY—Donald McNeil's *Chip Shot*, a comedy that enters the world of computers and international espionage; directed by Raul Aranas. With Michael Arkin, Stanford Egi, Mel Duane Gionson, Bea Soong. Wed., Thurs., Fri., Sat. at 8, Sat. at 2, Sun. at 3 & 7; Sun. at 3; \$10-\$14; thru 11/4. Theater, 120 W. 28th (255-7293).

PLAYWRIGHTS HORIZONS—Peter Parnell's *Romance Language* is a comic fantasy that takes 19th century writers and their characters on a trip through America; directed by Sheldon Larry. With Al Carmine, Cynthia Harris, William Converse-Roberts, Marcia Lewis, Valerie Mahaffey, John Matthews. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; \$18-\$10; thru 11/12. Mainstage, 416 W. 42nd (564-1235).

REPERTORIO ESPANOL—Gloria Gonzalez's *Cafe Con Leche*; Federico Garcia Lorca's *Bodas de Sangre*; *Dona Francisquita*, a Spanish zarzuela (operetta), and *Puerto Rico*, a new musical. \$8-\$10. In Spanish. Gramercy Arts, 138 E. 27th (889-2850).

RICIDULOUS THEATRICAL COMPANY—*The Mystery of Irma Vep*, a penny-dreadful two-man show starring Charles Ludlam (the author) and Everett Quinton in multiple roles. Wed.-Sun. at 8; \$18. One Sheridan Square (691-2271).

RIVERWEST COMPANY—*Jump... I'll Catch You*, Cy Young's comedy depicting a relationship between two people who believe their lives and loves are ended. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3; \$8; thru 11/11. Riverwest, 155 Bank St. (243-0259).

ROYAL COURT REP—Phyllis Craig's *Mystery Weekend*, Fri. & Sat. at 8, Sun. at 3; *Bargain for Murder*, Mon. at 8; *Murder One*, Tues. at 8; \$7. Royal Court Theater, 301 W. 55th (997-9582).

13TH STREET THEATRE—Israel Horowitz's *The Indian Wants the Bronx*, directed by Ryker O'Hara, about two street punks. *Line*, directed by Chris Bacher, about man's desire to be first. Seth Bornstein's *Hanging On*, directed by Edward Medina. Call theater for times. Theater, 15 W. 13th (675-6677).

WEST SIDE REPERTORY—A revival of Arthur Pinero's *Trelawny of the Wells*, a comedy about the encounter of show-business people and the world of the aristocracy. Fri.-Sun. at 8, Sun. at 3; \$7; 11/1-2/3/85. Theatre, 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ANNA—Viveca Lindfors stars in a one-woman show about a Gypsy Swedish woman, conceived and adapted by Lindfors, from the diary of Anna Olddotter-Wing and the works of Swedish writers; directed by Linda Landra. Sundays only, at 3 & 7; \$8; from 11/11. Writers Theater, 133 Second Ave. (777-8927).

ANONYMOUS—A musical by Vincenzo Stornaiuolo and Giancarlo De Mattei, concerned with the election of the first black pope; set in the 21st century, with the Vatican moved from Rome to New York City. Thurs.-Sat. at 7:30, Sun. at 3; \$10; thru 11/18. **AMAS** Theater, 1 E. 104th, 3rd floor (944-9300).

THE BACHELOR'S WIFE—Musical with book by Anthony Stinac, music by Andy Badale, and lyrics by Barbara Fried, based on Wycherley's *The Country Wife*. Thurs.-Tues. at 8; \$8; thru 11/13. Musical Theatre Works, 133 Second Ave. (677-0040).

BEAGLEMAN & BRACKETT—Linda Segal's comedy about ups and downs in the career of a lawyer, starring Peter Jolly. Tom Crawley is the director. Thurs.-Sat. at 8, Sun. at 3; \$8; thru 11/11. American Kaleidoscope, 5 W. 63rd (279-4200).

BLEACHER BUMS—Joe Mantegna's comedy about diehard fervent fans who have suffered through 39 years without a contending team. Thru 11/18; \$6. Park Ave. Church, 1010 Park Ave. (736-9099).

CLARA—Ann Bleyer's study of Clara Schumann's relationships with her husband Robert, and her lover, Johannes Brahms; with Kristin Reeves, Richard Smithies, Lenore Harris, directed by Charles Baird. Fri.-Sat. at 8, Sun. at 2; \$6; 11/1-18. Theatre of the Ethical Society, 2 W. 64th St. (858-1408).

CLARISSA—A dramatization of Samuel Richardson's 1747 novel dealing with a woman caught between her own desires and her family's plan to found a dynasty. Tues.-Sat. at 8; 10/30-11/10; \$6. West End Theater, 302 W. 91st St. (924-0077).

DELIRIOUS—J. Bunzel's play about sex and drugs and MTV; directed by Leah Joki; with a cast of nine. Wed.-Sat. at 8; \$6; 10/31-11/17. Acting Studio, 31 W. 21 St. (989-1588).

DOUBLE BILL—Fred Fondren's *Dog With No Front Paws* and Douglas Mendini's *Arizona Cowboys*; each explores an approach-avoidance attraction between men. Thurs. at 8, Fri. & Sat. at 10; \$8. Prometheus, 239 Fifth St. (477-8689).

DOUBLE BILL—William Saroyan's *Hello Out There!*, directed by Ion Serban, and Thornton Wilder's *Short Happy Journey*, directed by Roy F. Barnitt. Thurs.-Sat. at 8, Sun. at 3; \$6; thru 11/18. American Renaissance Theatre, 112 Charlton St. (929-4718).

DOUBLE BILL—Michael Moyahan's *The Wise and Foolish Pilgrims* and *A Curious Clue*, directed by James R. Shaffer. Fri.-Sun. at 8; \$6; thru 12/2. The Ark, 277 Park Ave. So. (475-1216).

DRACULA—Mimes Richard Morse and Moni Yakim star, with Robert Maiorano (former New York City Ballet soloist) in the title role; directed by Morse. Mime Company member Anastasia Nicole, with music composed by Neal Kayan; designed as a Halloween treat. 10/30-11/3 at 8; \$5-\$10. Morse Mime Center, 385 Broadway, 4th floor (219-0310).

THE ECSTASY OF RITA JOE—George Ryga's drama about the urbanization of Native Americans; directed by Gordon McCall; cast with Native American actors. Thurs.-Sun. at 8; \$8; 11/1-11/11. Admission free to Native Americans. The Spanish Institute, 684 Park Ave. (598-0100).

FRANNY THE QUEEN OF PROVINCETOWN—John Preston's story, starring A. L. Franklin, about Franny, who "even in leather would look like a

queen". Thurs.-Sun. at 8:30, Sat. at 7 & 10; \$10. Shandol, 137 W. 22nd (279-4200).

HAMLET MACHINE—Heiner Muller's play about the conflict and contrast of East and West, not of politics, but of contemporary intellectuals who can cross the borders but whose ideas must be left behind; directed by Uwe Mengel. With Joyce Aaron, Margo Lee Sherman. Thurs.-Sun. at 8; \$4; from 11/8. Theater for the New City, 162 Second Ave. (254-1109).

HAUNTED LIVES—John Pielmeier's three one-act plays: *Witch's Brew*, *A Ghost Story* and *A Gothic Tale*, each about problems of fear and loneliness; directed by Frank Licato and Robert Clem. Wed.-Fri. at 8, Sat. at 7 & 10; \$8; thru 11/17. Inroads Theatre, 150 Mercer St. (849-8148).

INACENT BLACK AND THE BROTHERS—A. Marcus Hemphill's play about an attractive angel who visits a family after the father's death; directed by Mikkell Pinkney. With Louise Stubbs, Gwendolyn Ricks-Spencer, Karen Charles, Lance Hardy, Clifton Powell, and Richard Williams. Thurs. & Fri. at 8, Sat. at 3 & 8, Sun. at 4; \$11-\$12.95. Billie Holiday Theatre, 1368 Fulton St., Bklyn (636-0919).

LA RONDE—Revival of Arthur Schnitzler's comedy of love in old Vienna, reset in America during the '20s; directed by Samuel Cucher. Thurs.-Mon. at 8; \$6; 11/5-21. Ohio Theatre, 66 Wooster St. (226-7341).

LOVE GAMES—Elaine Denholtz's comedy concerning the dilemmas faced by a divorcee awaiting a visit from her "ex"; directed by Paula Kay Pierce, with Aurelia DeFelice, Paula Ewin, Martha Greenhouse, Eric Himes. Thurs.-Sat. at 7:30, Sun. at 4; \$8; thru 11/4. 18th St. Playhouse, 145 W. 18th (242-9249).

THE LUNCH GIRLS—Leigh Curran's glimpse into the lives of seven waitresses working in a gentlemen's key club. Thurs.-Sun. at 8; \$6; thru 11/11. Courtyard Playhouse, 39 Grove St. (807-4990).

MADISON AVENUE—A musical satire of life in advertising, by Gary Cherpakow and Paul Streitz; directed by Alan Weeks. Wed.-Fri. at 8, Sat. at 3 & 8. Nat Horne, 440 W. 42nd (279-4200).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer; directed by Grenoldo. Thurs. & Fri. at 8, Sat. at 11 a.m., 2 p.m., & 8; Sun. at 2 & 5; \$10-\$18. Heckscher, 1230 Fifth Ave. (534-2804).

MARRIAGE—Gogol's comedy about people who cannot differentiate between dreams and reality. Fri. & Sat. at 7:30; \$8; thru 1/26/85. Theater in Action, 430 W. 14th (873-5987).

MARRIED TODAY, BURNT TOMORROW—Paul Eremenco's play about life, love, and marriage; directed by Barbara Vann; starring Vincent Harta, Vera Robertson, Nick Demetrius, George Schirmann, Kathleen Monteleone, Jean Wyatt, and Jimmy Gandia. Thurs.-Sat. at 8, Sun. at 2; \$6; thru 11/11. Our Studio, 147 W. 24th (236-6859).

THE MISER—Moliere's comic masterpiece, featuring John Newton, is the story of a notorious skin-flint; directed by Janet Hayes Walker. 11/7-25. York Theater, 2 E. 90th (534-5366).

THE MOLLUSC—Hubert Henry Davies's 1907 comedy describing how "molluscating behavior" turns a staid household topsy-turvy; directed by Henry Fonte. Thurs.-Sat. at 8, Sat. & Sun. at 2; \$8; 11/3-25. Nameless Theatre, 125 W. 22nd (246-6538).

MY MOTHER, THE VICE-PRESIDENT—Janet Bruders's pre-election comedy, directed by Barbara Bunch, is a portrayal of Jesse Jackson and Geraldine Ferraro. Mon., Wed., & Sun. at 8, Sat. at 4; \$8; thru 11/4. ECT, 158 W. 23rd (242-9249).

1959-60—Conceived and directed by Gibson Glass, a retrospective of Happenings and Performance Art during those years. Wed.-Sun. at 8, Sun. at 3; 11/1-21. New Vic, 219 Second Ave. (852-4096).

ON THE CHIMBORAZO—West German playwright Tankred Dorst's account of a group of family members and friends who climb to the German border located on a mountain top; directed by Gregorij von Leititz. 11/2-4, 9-11 at 8; \$8. Deutsches Haus, 42 Washington Mews, nr. University Pl. & 8th St. (533-1591).

OUT/IN THE WORLD—Created, performed, and directed by Ellie Covan, based on the life and work of Jane Bowles. Thurs.-Sat. at 8, Sun. at 3; \$6; thru 11/4. Performance Space, 6 W. 18th (870-0818).

OUTWARD BOUND—A revival of Sutton Vane's 1924 play about a shipful of passengers bound on a voyage without destination; directed by Harold I. Kennedy; starring Imogene Coca, Farley Granger, Henry Morgan, and Ruth Ford. 10/31-11/2 at 8, Sat. & Sun. at 3; \$8. Apple Corps, 336 W. 20th (929-2955).

A PERFECT DIAMOND—Baseball comedy by Don Rifkin, directed by Philip Gibson. Actors' Produc-

THEATER

ing Company. Tues.-Sat. at 8, Sun. at 5; \$8; thru 11/3. TOMI, Park Royale Hotel, 23 W. 73rd (246-8484).

A PLAY OF OUR OWN—Deaf playwright Dorothy S. Miles's play about a misunderstanding between a deaf and a hearing family; directed by Alan Barwilek, with Deborah Bosworth, Richard Chenault. Fri. & Sat. at 7:30, Sat. & Sun. at 3; \$10; thru 11/17. N.Y. Deaf Theatre, 620 E. 13th (741-5126).

PORCH—Jeffrey Sweet's play about open warfare and buried love between a shopkeeper and his sophisticated daughter; with Jill Eikenberry, Clark Gordon, Gary Bayer, and Lianne Kressin; directed by Nan Harris. \$10-\$12; thru 11/11. Little Theater at the Lamb's, 130 W. 44th (997-1780).

A PORTER PARTY—A cabaret revue saluting Cole Porter, with Monona, Eric Rockwood, Anne Stockton, Michael Ward, and at the pianos, David Lahm and Tran. Fri. & Sat. at 8, Sun. at 4; thru 11/11. \$6. All Souls Hall, Lexington at 80th (535-3356).

REHEARSAL FOR MURDER—Comedy, written and directed by John Patrick Hart, about a playwright-producer blackmailed into hiring four dreadful actors for his Broadway comeback. Wed.-Fri. at 8; Sat. at 7 & 10, Sun. at 3; \$12. Village Performers, 98A 3rd Ave. (505-6601).

RUY BLAS—Victor Hugo's romantic comedy, set in the 17th-century Castilian court of Charles II, about a young Spanish lackey with the soul of a nobleman; with a cast of 10; directed by Dan Roentsch. Tues.-Sat. at 8, Sun. at 3; \$8; 10/30-11/4. A Promethean production. Noel Coward, 164 11th Ave. (719-9812).

SCAPIN—Graeme Malcolm appears as Moliere's rogue in this musical for the entire family, featuring Edward Hyland and Richard Hanson as the fathers, with female love interests Heather Hollingsworth and Rita Nachtmann. Thurs.-Sat. at 8, Sat. & Sun. at 3; \$12; thru 11/4. Open Eye, 316 E. 88th (534-6909).

SNOWMAN—Douglas Braverman's play about a girl who picks up a stranger in a bar on Staten Island. Thru 11/11. Actors Repertory Theater, 303 E. 44th St. (687-6430).

SPOON RIVER ANTHOLOGY—A dramatization of poems by Edgar L. Masters about individuals who lived and died in a quiet Illinois community; directed by Joan Mazzonelli. Thurs.-Sat. at 8, Sun. at 3; \$6; 11/1-18. Hartley House, 413 W. 46th (787-1073).

SPRING'S AWAKENING—A revival of the 1890 play by Frank Wedekind, presented by the Washington Square Players, deals with the problems adolescents face. 11/1-8; \$5. University Theatre, 35 W. 4th St. (598-3067).

STAGE DIRECTIONS—Israel Horowitz's play about two sisters and a brother who despise one another, yet need each other after an accident to their parents; directed by Gary Canier. 11/5 & 12 at 6:30, 11/6 & 13 at 8; \$4. New Vic, 219 Second Ave. (564-0669).

THEODORA, SHE-BITCH OF BYZANTIUM—Charles Busch's adaptation of the Sardon 1884 play about a sixth-century empress who unwittingly falls in love with a revolutionary. Charles Busch plays Theodora. Thurs.-Sat. at 10 (10/28 at 5); \$5; thru 11/10. Limbo Lounge, 647 E. 9th (475-5621).

THE TINKER'S WEDDING—John Millington Synge's comedy of western Ireland near the turn of the century; directed by Nye Heron. Thurs.-Sat. at 8, Sun. at 3 & 8; \$6, \$8; thru 11/18. Irish Arts Center, 553 W. 51 St. (757-3318).

WE'RE HOME—Theater piece featuring rarely-heard songs and new music of composer/lyricist Bob Merrill, telling a story through his music; with Rita Gardner and Peter Frechette. Wed.-Sat. at 8, Sun. at 3; \$8. The Vineyard, 309 E. 26th (683-0696).

WHY MARRY?—Jesse Lynch Williams's 1917 feminist comedy about the emancipated woman and her liberated ways; directed by Neal Weaver. Thurs.-Sat. at 8, Sun. at 3; \$8; thru 11/11. Alvina Krause Theater, 306 W. 38th (564-3293).

WOODBINE WILLIE—An account of the life of a World War I padre written by Robert Buck and John Swindells (who stars in it). Wed.-Fri. at 8, Sat. at 2 & 8, Sun. at 3; 11/1-18. Terrace, 23 W. 73rd (279-4200).

THE WORTH OF A WOMAN—D. G. Phillips's 1906 drama concerning the trials of marriage and alternative lifestyles at the turn of the century; directed by Phillip Gushee. Wed.-Sat. at 8, Sun. at 2; thru 11/9. Neighborhood Group, 420 W. 42nd (279-4200).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6, Mon., Wed., & Fri.; 10:30-4:30, Tues. & Thurs. New York Magazine will be happy to advise you.

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Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)
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 Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)
 Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424), Library Museum (870-1630), Metropolitan Opera House (362-6000), New York State Theater (870-5570)
 Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)
 Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)
 Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)
 92nd St. Y, on Lexington Ave. (427-4410)
 Radio City Music Hall, Sixth Ave. and 50th St. (757-3100)
 Symphony Space, Broadway at 95th St. (864-5400)
 Town Hall, 123 W. 43rd St. (840-2824)

Concerts

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Monday, October 29

NORTHERN SINFONIA OF ENGLAND, Barry Tuckwell, conductor and French-hornist. Haydn's Symphony No. 55 in E-flat, "Schoolmaster"; Stravinsky's *Dumbarton Oaks*; Mozart's Horn Concerto No. 4; Williamson's *Lament* (N.Y. premiere). Carnegie Hall at 8. \$8-\$15.

PARNASSUS, Anthony Korf conductor; soprano Judith Bettina. Whittenberg's *Three Pieces for Clarinet Alone*; Lansky's *Serenade*; Rakowski's *Slang* (world premiere); Sessions's Six Pieces for Violoncello; Babbitt's *The Head of the Bed* (N.Y. premiere). Merkin Concert Hall at 8. \$7.

ROBIN ZEMP, pianist. Works of Copland, Schumann, Chopin, Prokofiev. Carnegie Recital Hall at 8. \$7.

BACH CHAMBER SOLOISTS—Bach program, including selections from *A Musical Offering* and three sonatas. St. Michael's Hall, 225 W. 99th St. (222-2700), at 8. \$5.

VIRTUOSI QUINTET—Works of Farkas and Nielsen. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

MUSIC FOR HOMEMADE INSTRUMENTS—Works by Simons, Cohen, Groesbeck, La Plante, Gordon (world premiere), Morrow. La Mama's La Galleria, 6 E. 1st St. (505-2476), at 8. Donation.

BERENICE LIPSON-GRUZEN, pianist. "A Concert and Comment: The Piano, 130 Years in the Life of an Instrument." CUNY Graduate Center, 33 W. 42nd St., at 8. Free.

ANDIAMO CHAMBER ENSEMBLE—American Renaissance Theater, 112 Charlton St., south of Houston St. (929-4718), at 8. \$6.

TOM PIERSON 16-PIECE BIG BAND—Jazz Center of New York, 380 Lafayette St. (505-5660), 9-midnight. \$5.

GINGER MILES—Radio pieces not for broadcast. Roulette, 228 W. Broadway (219-8242), at 9. \$5.

BROOKLYN CENTER FOR THE PERFORMING ARTS, Brooklyn College, Flatbush and Nostrand Aves. (434-1900). At 8, Gershwin Theater: flutist Bernard Goldberg, pianist Mitchell Vines; faculty recital; music of Copland, Poulenc, Kreutzer, Bach, Schuloff; \$3. At 12:15, Whitman Stage: Conservatory Jazz Ensemble; free.

Tuesday, October 30

AMERICAN SYMPHONY ORCHESTRA, Lawrence Leighton Smith conductor; pianist Natan Brand. Schumann's Overture to *Genoveva* and Piano Concerto in a; Chopin's Piano Concerto No. 1 in e. Carnegie Hall at 8. \$5-\$12.

NEW YORK PHILHARMONIC, Myung-Whun Chung conductor; violinist Elmar Oliveira. Brown's *Cross Sections and Color Fields*; Tchaikovsky's Violin Concerto; Prokofiev's Symphony No. 6. Avery Fisher Hall at 8. \$6-\$30.

HAKAN HAGEGARD, baritone, with pianist Emanuel Ax. Schubert, Duparc, Brahms, Rangstrom. 92nd Street Y at 8. \$12.50-\$17.50.

INOUE CHAMBER ENSEMBLE, Kazuko Inoue director (N.Y. debut recital). Schubert, Bartok, world premiere of Loeb's Japanese *Koto Pieces*; Handel, N.Y. premiere of Nikura's *Hiroshima*; Brahms. Merkin Concert Hall at 8. \$10.

BARRY MANILOW—Radio City Music Hall at 8. Sold out.

BOSTON WIND QUINTET—Damase, Mekeel (premiere), Danzi, Villa-Lobos, Bach. Carnegie Recital Hall at 8. \$5.

COVENTRY CATHEDRAL BOYS' CHOIR, of England. Concert for young people, at Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 2. Free.

ANDREW DE MASI, harpsichordist. 36 sonatas of D. Scarlatti. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. Free.

DARREN NIMNIGHT, baritone/**DANIEL BRIDSTON**, pianist. Music by Copland, Handel, Brahms, Ravel. Trinity Church, Broadway at Wall St., at 12:45. Free.

Wednesday, October 31

STOCKHOLM PHILHARMONIC, Yuri Ahronovitch conductor; cellist Frans Helmerson. Lidholm's *Kontakion* (1978) (N.Y. premiere); Shostakovich's Cello Concerto No. 1; Dvorak's Symphony No. 6. Carnegie Hall at 8. \$8-\$15.

BARRY MANILOW—See 10/30.

PORTLAND STRING QUARTET—Bloch's String Quartets Nos. 1 and 3. Alice Tully Hall at 8. \$10.

DAVID TAYLOR, bass-trombonist. Rimsky-Korsakov, Bach, Buxtehude, Ives, Ravel, Ellington, Franzetti. Carnegie Recital Hall at 8. \$8.50.

COVENTRY CATHEDRAL CHOIR, Paul Wright choirmaster. Church of the Epiphany, York Ave. and 74th St. (777-2720), at 6:30. \$5.

DONN-ALEXANDRE FEDER, pianist. Faculty recital; works of Beethoven, Chopin, Szymanowski, Musorgsky. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

ART BARON QUARTET—Midtown Jazz at Midday. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12. Free.

SYLVIA KAHAN, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

JOE CELLI/MALCOLM GOLDSTEIN, on double reed and violin. Roulette, 228 W. Broadway (219-8242), at 9. \$5.

KAZUKO HAYAMI, pianist. St. Ann and the Holy Trinity, Clinton and Montague Sts., at 12:30. Free.

QUEENS COLLEGE ORCHESTRA, Maurice Peress conductor. Aaron Copland School of Music, Queens College, L.I.E. and Kissena Blvd., at 12:30. Free.

JUICE NEWTON, "Queen of Hearts," with John Prine, "An American Storyteller." Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. \$14.75.

Thursday, November 1

NEW YORK PHILHARMONIC, Andrew Davis conductor; violinist Glenn Dicterow. Knussen's Symphony No. 3; Prokofiev's Violin Concerto No. 2; Beethoven's Symphony No. 4. Avery Fisher Hall at 8.

\$6-\$30. Note: open rehearsal of this program, 9:45 a.m. Thurs. only; \$3.

MELOS QUARTET STUTTGART, with violist Atar Arad. Mozart's Quintet in g, K. 516; Bruckner's Quintet in F. Carnegie Hall at 8. \$8-\$15.

BAROQUE INVENTION—"A Little Night Music." Works of Bach, Handel, Vivaldi, Couperin, Faure, Borling. Merkin Concert Hall at 8. \$6.

EMANUEL AX, pianist/**FELIX GALIMIR**, violinist/**JOHN GRAHAM**, violist/**TIMOTHY EDDY**, cellist. Haydn's Sonata in F; Brahms's Sonata No. 1 in G, Op. 78; Dvorak's Quartet in E-flat, Op. 87. Metropolitan Museum at 8. \$10.

BARRY MANILOW—See 10/30.

MELANIE TOMASZ, soprano (N.Y. debut), with pianist John Wustman. Chopin, Lutoslawski, Szymanowski, Tchaikovsky, Prokofiev, Rachmaninoff. Carnegie Recital Hall at 8. \$7.

FEI PING HSU, pianist (N.Y. debut). Works of Handel, Mozart, Beethoven, Chopin, Debussy, Liszt. Alice Tully Hall at 8. \$6-\$10.

CHURCH CHOIR, Harold Stover conductor. American choral music by Sowerby, Hampton, Stover. Second Presbyterian Church, 6 W. 96th St., at 8. Donation.

NEW AMSTERDAM CHAMBER ENSEMBLE—Music for flute, cello, and piano by Martinu and Rorem. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

ALECK KARIS, pianist. Olympic Tower atrium, Fifth Ave. at 51st St., at 5:30. Free.

NICOLAS COLLINS—Live electronic music for performers and microcomputers. Roulette, 228 W. Broadway (219-8242), at 9. \$5.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Mezzo-soprano Frederica von Stade, violinists James Buswell and Martha Caplin, violist Walter Trampler, violoncellist Fred Sherry, pianists Richard Goode and Charles Wadsworth. Haydn's Trio in G, Op. 53; Mozart's Duo in B-flat, K. 424; Berg's Three Songs for Voice and Piano (U.S. premiere) and Three Songs from *Sieben Fruhe Lieder*; Chausson's Chanson Perpetuelle; Faure's Quartet No. 1 in c, Op. 15. Church of St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn, at 8. \$10.

KOOL & THE GANG—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. \$16.75.

Friday, November 2

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Haydn's Trio in G, Op. 53; Perle's *Serenade III* for Piano and Chamber Ensemble; Berg's Three Songs for Voice and Piano (1904) and Three Songs from *Sieben Fruhe Lieder*; Chausson's Chanson Perpetuelle; Faure's Quartet No. 1, Op. 15. Alice Tully Hall at 8. \$15.

THE NEW YORK CHORAL SOCIETY, Robert Shaw guest conductor. Beethoven's *Missa Solemnis*; soprano Eleanor Bergquist, mezzo-soprano Emily Golden, tenor Curtis Rayam, bass James Courtney, with orchestra. Carnegie Hall at 8. \$6-\$16.

NEW YORK PHILHARMONIC—See 11/1.

MENAHAM PRESSLER, pianist/**EMERSON STRING QUARTET**—Haydn's String Quartet in F, Op. 77, No. 2; Ravel's *Gaspard de la nuit*; Dvorak's Quintet in A, Op. 81. Metropolitan Museum at 8. \$12.

BARRY MANILOW—See 10/30.

VAN FRAZIER JR., bass-baritone. Carnegie Recital Hall at 8. \$12.

MANHATTAN SYMPHONY ORCHESTRA, Meir Minsky conductor. Brahms's Symphony No. 1; Bartok's Concerto for Orchestra. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

BOYS CHOIR OF HARLEM, with Marvin Hannibal Peterson, trumpeter, and the Sunrise Orchestra. "I Hear Music," a program of jazz, gospel, spirituals, and pop music. Hunter College Concert Hall, Park Ave. at 68th St. (570-5599), at 8. \$10.

SHEKEJIAN-DOLAN DUO, flute and guitar duo. Bach, Poulenc, Falla, Dowland, Dolan, Bartok. Pleiades Gallery, 164 Mercer St. (226-9093), at 8. \$3.

JONES-CHARKEY DUO, soprano and lutenist, with

viola da gamba player Richard Taruskin. St. Michael's Hall, 225 W. 99th St. (222-2700), at 8. \$5.

CAROL POPPENGGER, soprano, with tenor Hernando Chaviano, pianist Kenneth Newbern. Works by Al-zarez-Rios, Bellino, Morales, Owen, Serrano, others. Lincoln Center Library at 4. Free.

DON HELLER, "the Hurdy-Gurdy Man." Music from times past. Program includes a puppet show. McBurney YMCA, 215 W. 23rd St. (741-9216), at 8. \$5.

KISTIE EMERSON, pianist. Schumann, Debussy, Copland. CUNY Graduate Center, 33 W. 42nd St., at 8. Free.

KORNOG—Music of Brittany. Alternative Museum, 17 White St. (966-4444), at 8. \$8.

LADONNA SMITH/DAVEY WILLIAMS—Boat Songs of the Yellow Eye, from Birmingham. Roulette, 228 W. Broadway (219-8242), at 9. \$5.

WARREN CHIASSON, vibraphonist. Jazz at Noon, a lunch jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. \$4.

KATHRYN EMERSON, pianist. Student recital. Aaron Copland School of Music, Queens College, L.I.E. and Kissena Blvd., Flushing, at 1:30. Free. . . At 2:30, Music Students Association concert.

BOBBIE WAYNE & DAN MOZELL—Songs by women in old and new styles. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972, Fri. after 8 only), at 9. \$4.

KOOL & THE GANG—See 11/1.

Saturday, November 3

NEW JERSEY SYMPHONY ORCHESTRA, George Manahan conductor; cellist Michelle Djokic. Overture to Mozart's *The Magic Flute*; Tchaikovsky's Variations on a Roccoco Theme for Cello, Op. 33; Overture to Wagner's *Die Meistersinger*; Bartok's *Miraculous Mandarin* Suite. Carnegie Hall at 2. Free.

IVO POGORELICH, pianist. Bach, Haydn, Beethoven, Prokofiev. Carnegie Hall at 8. \$10-\$17.50.

HERMANN BAUMANN, French-hornist, with pianist Samuel Sanders. Strauss, Brahms, Schubert, Beethoven, Schumann, Debussy, Glazunov. 92nd Street Y at 8. \$11-\$15.

CALLOPE, A RENAISSANCE BAND—"A Royal Recital," works by Gabrieli, Dowland, Holborne, Rossi, others, for double choirs and large ensemble. Merkin Concert Hall at 8. \$6.50, \$8.

TAIWANESE MUSIC FESTIVAL IN 1984—Avery Fisher Hall at 8.

BALALAIKA AND DOMRA SOCIETY—Alice Tully Hall at 8. \$7-\$10.50.

HOMERO FRANCESCHI, pianist. Beethoven, Chopin, Schumann. Metropolitan Museum at 8. \$10.

BARRY MANILOW—See 10/30. Extra show at midnight tonight, some tickets remaining.

DA VINCI PLAYERS—Beethoven's Trio in G, Op. 9, No. 1; Mozart's Trio in E-flat, K. 498; Brahms's Quartet in c, Op. 60. Carnegie Recital Hall at 8:30. \$7.

HEIDI RUBY, flutist. Carnegie Recital Hall at 5:30.

"A SPECTACLE OF SOUND"—Festival music for massed choirs, brass, organ, and percussion. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (678-6982), at 4. \$8, \$10.

GIL SCOTT-HERON/NONA HENDRYX, with their groups. Beacon Theater, Broadway at 74th St. (874-1717), at 8. \$14.50, \$16.50.

JANE IRA BLOOM/DAVID MOTT, with Ratzo Harris. Original solos and duets for soprano and baritone sax, new trios with bass. Soundscape, 500 W. 52nd St. (242-3374), at 9. \$8.

ROBERT DICK/NED ROTHENBERG—New music, solos and duets for flutes and woodwinds. Alternative Museum, 17 White St. (966-4444), at 8. \$7.

SANDRA GOLDBERG, violinist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

AMERICAN FOLK MUSIC FESTIVAL—Performers include Oscar Brand, Frosty Morning, Ola Belle Reed and Family, and others. St. Peter's Church, Lexington Ave. and 54th St., at 2. \$5.

ESTUARDO CALLIRGOS, composer, with premieres of his own works, scored for rubber bands, turntables, keyboard, and other instruments. The Theatre Space, 43 W. 13th St., at 9. \$5.

JAZZ CENTER OF NEW YORK—At 9, Yeti Band. At 10:30, Beaver Harris 360-Degree Music. 380 Lafayette St. (505-5660). Each, \$8.

LOUIS KOHNOP, pianist. Lincoln Center Library at 2:30. Free.

DAVID LINTON—Songs for drums and cassette band.

Roulette, 228 W. Broadway (219-8242), at 9. \$5.

JORGE BOLET, pianist. Bach-Busoni, Schubert, Liszt. Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves. (434-2222), at 8. \$8, \$10.

QUEENS PHILHARMONIC, Jo Ann Falletta conductor; soprano Kay Bowling. Strauss's *Don Juan*; excerpts from Verdi's *La Traviata*; Kevin Scott's *Fanfare G.A.F.: An American Overture*; Brahms's Symphony No. 3. Forest Hills High School, 110th St. and 67th Ave. (229-0863), at 8. \$5.

CAYENNE JAZZ BAND—Samuel Field YMHA, 58-20 Little Neck Pkwy., Queens (225-6750), at 8. price.

THE FOUR TOPS/THE TEMPTATIONS/ZEROCKS—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 6 and 10. \$15.75.

Sunday, November 4

LONDON PHILHARMONIC ORCHESTRA, Klaus Tennstedt conductor. Beethoven's *Egmont* Overture and Symphony No. 8; Brahms's Symphony No. 1. Carnegie Hall at 8. \$12-\$20.

THE ENGLISH CONCERT, Trevor Pinnock director. Alice Tully Hall at 8. Sold out.

NATHAN MILSTEIN, violinist, with pianist George Pludermacher. Bach, Brahms, Vivaldi, Paganini, Prokofiev, Mussorgsky, Saint-Saens. Avery Fisher Hall at 3. \$9-\$17.50.

JAMES GALWAY, flutist, with pianist Phillip Moll. Sancan, Prokofiev, Schubert, Borne. Avery Fisher Hall at 8. \$20.

SALVATORE ACCARDO, violinist, with pianist Bruno Canino. Beethoven, Bach, Prokofiev, Ravel. Carnegie Hall at 3. \$8-\$15.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—See 11/2. Today at 5.

DAVID HICKMAN, trumpeter (N.Y. debut), with trumpeter Raymond Mase, pianist Robert Hamilton. Works by Hindemith, Hummel, Turrin, Vivaldi, George (world premiere). Merkin Concert Hall at 3. \$8.

STEVEN MAYER, pianist. Reger (N.Y. premiere), Mozart, Brahms, Stravinsky. Merkin Concert Hall at 8. \$8.

"THE MET AT THE MET"—James Levine, conductor-pianist-harpsichordist, with members of the Metropolitan Opera Orchestra. Bach's Harpsichord Concerto in f; Schoenberg's Chamber Symphony No. 1, Op. 9; Schubert's Quintet in A, "Trout." Metropolitan Museum at 8. \$8.

BLOOMINGDALE CHAMBER ORCHESTRA, Martin Rutishauser conductor; harpsichordist Kenneth Cooper. Bach's Harpsichord Concerto No. 3; Handel's Harpsichord Concerto No. 4; Overture to Mozart's *The Abduction From the Seraglio*; Ballet Music from Schubert's *Rosamunde*. Bank Street College, 610 W. 112th St. (663-6021), at 3. \$4.

AMERICAN LANDMARK FESTIVALS GALA—Benefit performance, with tenor Curtis Rayam, baritone Robert Venc, pianists John Salmon and Zaidee Parkinson, guitarist Peter Corey, flutist Nadine Scharman, others. Host Harry Fleetwood Theodore Roosevelt Birthplace, 28 E. 20th St. (866-2086), at 2:30. \$25; \$35 with reception following.

"CONTEMPORARY KEYBOARD COMPOSERS"—Performances of music by Adolphe, Ordansky, Halpin, Eyerly, Hawley, Brewbacker. Pianists are Sara Rothenberg, Oleg Moston, Mel Brown, Rebecca La Breque. CAMI Hall, 165 W. 57th St., at 2. \$6.

GALINA HEIFETZ, violinist/DINA LIFSHTITS, pianist. Mozart, Strauss, Prokofiev. Carnegie Recital Hall at 2. \$5.

VIRGINIA BOOMER, soprano. Mancia, Brahms, Strauss, Stravinsky, Ives, Faure. Carnegie Recital Hall at 5:30. \$8.

NORBERT FRUEHWIRTH, pianist. Carnegie Recital Hall at 8:30.

ANDREA VON RAMM, singer. "The Medieval Post Composer." Works of von Bingen, de Machaut, Abelard, others. The Cloisters, Ft. Tryon Park at 3. \$12.

ADESANYA ADEYEYE, traditional African music-and-dance ensemble. Music of Nigeria. Alternative Museum, 17 White St. (966-4444), at 7. \$7.

NYELA BASNEY MUELLER, pianist. Bach, Beethoven, Chopin, Gershwin. Emanu-El Midtown YM-YWHA, 344 E. 14th St. (674-7200), at 3. \$5.

BEN AZARM/JOHN BISCHOFF/BRIAN REINBOLT, others. Roulette, 228 W. Broadway (219-8242), at 9. \$5.

SPECULUM MUSICAE—Music for strings, winds,

piano, percussion, and tape by Druckman, Fine, Reich. Wave Hill, 252nd St. and Independence Ave., Bronx (549-3200), at 3. \$7.50.

CONSERVATORY ORCHESTRA, Dorothy Klotzman conductor; pianist Angel Ulerio. Borodin, Weber, Haydn, Smetana. Brooklyn College Whitman Hall, near Flatbush and Nostrand Aves. (434-1900), at 2. \$3.

ROGER HAWORTH, pianist. Brooklyn Museum, Eastern Pkwy., at 2. Free.

REGINA OPERA THEATRE—Tenor Alfonso Tepe-dino, soprano Rochelle Mancini, baritone James Martindale. Arias, other songs, including musical comedy selections. Regina Hall, 65th St. and Twelfth Ave. (232-3555), at 4. \$2.

JULIUS GROSSMAN ORCHESTRA—Works by Britten, Tchaikovsky, Borodin, Mozart. Rockaway Park Center, 121-16 Rockaway Beach Blvd., Queens, at noon. Free.

CHARLIE DANIELS BAND/GUS HARDIN—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 3 and 7. \$14.75.

CONCERTS IN CHURCHES—Bach Choir, Frederick Grimes director and organist. Bach Vespers, Cantata 106 and Fantasy and Fugue in g. Holy Trinity Lutheran, 65th St. and C.P.W., at 5. Offering. . . St. Andrew's Music Society, John Weaver director, with soloists. Faure's *Requiem*. Madison Avenue Presbyterian, at 73rd St., at 4. \$5. . . Archduke Trio, in its first season. Haydn's E-minor Trio, Beethoven's "Archduke" Trio, Ravel's Trio. St. Michael's Hall, 225 W. 99th St., at 3. \$5. . . St. Peter's Lutheran, Lexington Ave. and 54th St. At 5: Jazz Vespers with Eddie Bonnemere, Orchestra and JESU Choir; offering. At 7: Josephine Livotti, vocalist, with Sir Roland Hanna, Paul West, Frederick Waits, Arnie Lawrence. \$7. . . New York Concertino Ensemble. "The Forgotten Ones." Music by Cherubini, Galuppi, Cimarosa, Giordani, Jommelli, Salieri, others. Trinity Lutheran, 31st Ave. and 37th St., Astoria, Queens, at 4. \$7.

Opera

Metropolitan Opera
At the Metropolitan Opera House

TO APRIL 20—\$13-\$70. Mon., 10/29, at 8: Puccini's *Manon Lescaut*, Santi conducting; with Freni, Mauro, Holloway, Berberian. 10/30 at 8: Mozart's *La Clemenza di Tito*, Levine conducting; with Scotto, Troyanos, Riegel, Robinson, Murray, Cheek. 10/31 at 8: Puccini's *La Boheme*, Domingo conducting; with E. Moldoveanu, Merritt, Ciannella, Elvira, Cheek, Hartman. 11/1 at 8: Offenbach's *Les Contes d'Hoffmann*, Rudel conducting; with Malifitano, Catania, Shicoff, Morris, Laciura. 11/2 at 8: *La Clemenza di Tito*, same as 10/30. 11/3 at 2: *Manon Lescaut*, same as 10/29. 11/3 at 8: *La Boheme*, same as 10/31.

New York City Opera
At the New York State Theater

TO NOVEMBER 18—\$5.50-\$35. Note: foreign-language operas are subtitled in English. Tues., 10/30, at 8: Delibes's *Lakme*, Fallo conducting; with Rolandi, Marsee, McCauley, Dworchak. 10/31 at 8: Rossini's *The Barber of Seville*, Bergeson conducting; with Marsee, Castle, Dickson, Serbo, Wexler, Dworchak. 11/1 at 8: Boito's *Mefistofele*, Ferden conducting; with Sundine, Dansby, Grayson. 11/2 at 8: Mascagni's *Ca-valleria Rusticana*, with Meyerson, DeVaughn, Castle, Theyard, Dansby; Leoncavallo's *Pagliacci*, with Tellese, West, McFarland, Dickson; Weisse conducting. 11/3 at 2: Verdi's *La Traviata*, Weisse conducting; with Munro, Garrison, Stone. 11/3 at 8: Verdi's *Rigo-letto*, Flint conducting; with Woods, Fazah, Leech, Wexler, Pauley. 11/4 at 1: Bizet's *Carmen*, Keene conducting; with Marsee, Walker, Gray, Reeve. 11/4 at 7: First performance of Glass's *Akhnaen*, Keene conducting; with Angel, Senn, Robson, Link, Austin, Hor-emhab. Narration in English, sung in Hebrew, Akkadian, Egyptian (note: no subtitles). Director, David Freeman; scenery by Robert Israel and Richard Riddell; costumes by Israel, lighting by Riddell.

TOSCA, by Puccini. Amato Opera, 319 Bowery (228-8200). 11/3, 10, 16, 17, 30, 12/1 at 7:30; 11/4, 11, 12/2 at 2:30. \$8.

AMADIS DES GAULES, by J.C. Bach. Bel Canto Opera, at Joan of Arc Junior High School, 154 W. 93rd St. (873-1996). 11/3 at 8; 11/4 at 2:30. \$10.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Note: See also Happenings, page 127. To 11/18, Romberg's *The New Moon*; new production. Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. \$10-\$16.50.

THE MAGIC FLUTE, by Mozart. The Opera Stage of

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MUSIC & DANCE

the Brooklyn Lyric Opera, performance in English.
Holy Name Auditorium, Amsterdam Ave. and 96th St.
(837-1176). Sun. at 3 thru 11/11. \$4.

JOHN BROWNLEE OPERA THEATER—Staged
scenes from opera, with piano. Manhattan School of
Music, Broadway and 122nd St. (749-2802), 10/31 at
12:30. Free.

DONA FRANCISQUITA, a zarzuela by Vives and de
Vega. Repertorio Espanol, 138 E. 27th St. (889-2850).
11/4 at 3; 11/1, 10 at 8. \$12.

Dance

AMERICAN BALLROOM THEATER—Pierre Du-
laine and Yvonne Marceau, plus three other couples,
in *Sheer Romance*. Bessie Schönberg Theater, 219
W. 19th St. (924-0077). 11/29 at 8. \$7.

BODY MEMORIES PERFORMANCE SERIES—
Choreographers Isadora Guggenheim and Heide
Sacklerlotzky share an evening of contemporary dance
works. BACA Downtown, 111 Willoughby St.
Brooklyn (596-2222). 11/2 at 8. \$5.

RICHARD BULL DANCE THEATRE—*Talking*
Dances, from the repertory. Warren St. Performance
Loft, 46 Warren St. (732-3149). 11/1-3 at 8. \$6.

BROOKLYN DANCE ENSEMBLE—Brooklyn Visits
Queens, with new works by Doreen Burakoff and Lor-
raine Caruso, blending dance, music, drama, and vi-
suals. LaGuardia Community College, 31-10 Thom-
son Ave., L.I.C. (626-5053). 11/1 at 2, 11/3 at
11 a.m., \$3, \$4. 11/2, 3 at 8, \$6.

MEG COTTAM AND CAITLIN CORBETT—*Wig-
wam Ladies* and *Amaryllis Extract*, two new solos set
to a sound collage and music by Mahler. Eden's Ex-
pressway, 537 Broadway, 4th floor. 11/2, 3 at
8:30. \$5.

CHEN & DANCERS—Premiere of a new work by
Chen Hsueh-Tung, with music by Michael Ranta, plus
repertory. La MaMa Annex Theatre, 74A E. 4th St.
(475-7710). 10/31-11/3 at 8, 11/4 at 3 and 8. \$8.

ELINOR COLEMAN DANCE ENSEMBLE—*While*
Ye May, Rock Dance, Love Duet, Rite of Passage, per-
formed by 12 dancers. Merce Cunningham Studio, 55
Bethune St. (226-5767). 11/2 at 9, 11/3 at 8. \$7.

RITHA DEVI DANCES—*Devi Manavi Danavi (God-
dess Woman Demoness)*. P.S.6, 45 E. 81st St. (988-
7697). 11/3 at 7:30. \$5.

YUNI HOFFMAN MOVEMENT THEATRE—*Octo-
pus*, performed by Paul DuBois, Melinda Levokove,
and Wendy Yuni Hoffman. BACA Downtown, 111
Willoughby St., Brooklyn (586-2222). 11/3 at 8. \$5.

INVISIBLE PERFORMANCE WORKSHOP—*The*
City of B, by choreographer Arnette de Mille, a work
for four dancers on tribal warfare. Workshop, 558
Melrose Ave., Bronx (665-0384). 11/3 and 10 at 8;
11/4 and 11 at 3. \$4.

PEGGY LYMAN DANCE COMPANY—A four-day
engagement offers premieres by Ms. Lyman, and
dances by Jean-Louis Morin, Stuart Hodes, and Nancy
Smith-Fichter. Joyce Theater, 10/30 at 7:30, 11/1, 3 at
8, 11/4 at 2. \$12.50.

NEXT WAVE FESTIVAL—The Elisa Monte Dance
Company presents the world premiere of *Set in Stone*,
with decor and costumes by Marisol. Brooklyn
Academy of Music. 11/1 at 7, 11/2, 3 at 8, 11/4 at
2. \$8-\$18.

REASONS FOR THE BEGINNING OF DELIGHT—
Theater-dance collaboration choreographed by
Wendy Taucher. Harkness Center for Dance, 4 E. 75th
St. (924-0077). 11/1-3 and 8-10 at 8. \$6.

RIVERSIDE DANCE FESTIVAL—10/31, 11/2 at 8,
11/4 at 2; James Sutton & Dancers. 11/1, 3, 4 at 8;
Fortier Dance Creations/Montreal. Theater of the Ri-
verside Church, 120th St. and the Drive. \$7.

THE ROYAL WINNIPEG BALLET—*Allegro Bril-
lante, Adagio, Translucent Tones, and The Hands*.
Lehman Center for the Performing Arts, Bedford Park
Boulevard, Bronx (960-8833). 11/2 at 8. \$9-\$13.

SANKAI JUKU—Choreographer-dancer Ushio Ama-
gatsu utilizes the performance style called Buto, and
the company performs *Kinkun Shonen* 10/30 at 7:30,
11/3 at 2 and 8, 11/4 at 2; then *Jomon Sho*, 10/31 at
8, 11/1 and 2 at 8. City Center; \$10-\$25.

**ROBERT STREICHER'S NEW YORK BALLET EX-
PERIMENT**—*Oedipus Rex*, an evening-length work
in two acts, with score by Elode Lauten. St. Mark's
Church, 10th St. and Second Ave. (924-0077). 11/1-4
at 8. \$7.

SUSAN WELTI AND MERCY SIDBURY—New
dance works. Cash Performance Space, 10 E. 18th St.,
3rd floor (924-7882). 11/2, 3 at 8:30. \$5.

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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Revue
7 News
11 Civic Programming
H Thu/David Copperfield
Fri/Movie: A Boy Named Charlie Brown
Mon/Movie: An Elephant Called Slowly
S Mon/Movie: Don't Cry, It's Only Thunder

6:10
S Thu/Movie: Don't Cry, It's Only Thunder

6:30
2 4 News
5 Popeye
7 Jimmy Swagart
11 Great Space Coast
H Wed/We Think the World Is Round
S Fri/Thunderbirds 2086

7:00
2 Morning News
4 Today
5 Bugs and Porky
7 Good Morning America
9 700 Club
H Scooby Doo
H Tue/Free to Be... You and Me
S Wed/Crown of Bogg

7:30
5 He-Man and the Masters of the Universe I
11 Heathcliff
H Wed/Fraggle Rock
Thu/Movie: The Man From Snowy River
Fri/Movie: Waltz Across Texas
Mon/Movie: The Golden Seal
S Wed/Movie: The Smurfs and the Magic Flute
Tue/Washington

8:00
5 Woody Woodpecker
9 Civic Programming
11 Voltron
H Wed/Movie: Table for Five
Tue/Movie: Stroker Ace
S Thu/Movie: I Am the Cheese
Fri/Movie: Big Mo
Mon/Movie: Warlords of the Twenty-First Century
Tue/Movie: The Year of Living Dangerously (cc)
W Fri/Movie: Never Say Never Again
Mon/Movie: Hit & Run

8:15
W Tue/Movie: Peter No-Tail

8:30
5 Plastic Man
9 Straight Talk
11 Superfriends
W Thu/Movie: The Bugs Bunny/Road Runner Movie

9:00
2 All New Let's Make a Deal
4 Donahue
5 I Love Lucy
7 Morning Show
11 Happy Days
H Mon/Toxic Time Bomb
S Wed/Faerie Tale Theatre (cc)
W Wed/Movie: M

9:30
2 Anything for Money
5 WKRP in Cincinnati
9 News
11 Laverne & Shirley
H Thu/Video Jukebox
Fri/Coming Attractions

10:00
2 \$25,000 Pyramid
4 Facts of Life
5 Welcome Back, Kotter
9 Romper Room and Friends
11 Odd Couple
H Wed/Movie: Space Raiders
Thu/Movie: Raiders of the Lost Ark (cc)
Fri/Movie: On the Waterfront
Mon/Movie: Yes, Giorgio
Tue/Movie: Mr. Mom
S Wed/Movie: The Hook
Thu/Movie: Young Bess
Fri/Movie: Easy to Love
Mon/Movie: The Rack
Tue/Movie: Gold Is Where You Find It
W Thu/Movie: The Island
Mon/Movie: The Avenging
Tue/Movie: Beyond the Limit

10:15
W Fri/Movie: Quartet

10:30
2 Press Your Luck
4 Sale of the Century
5 All in the Family (except Fri)
Fri/Healthbeat Magazine
7 New \$100,000 Name That Tune
11 Family

11:00
2 Price Is Right
4 Wheel of Fortune
5 The Waltons
7 Trivia Trap
9 Partridge Family
W Public Affairs

11:30
4 Scrabble
7 Family Feud
9 Bewitched
11 Best Talk in Town
H Wed/Not Necessarily TV
Tue/Movie: Ragtime

12 NOON
2 Body Language
4 Super Password

5 Midday
7 Ryan's Hope
9 11 News
H Wed/Movie: Educating Rita (cc)
Thu/Movie: Yes, Giorgio
Fri/Toxic Time Bomb
Mon/Movie: The Man From Snowy River
S Wed/Movie: Staying Alive (cc)
Thu/The Pirates of Penzance
Fri/Movie: Raiders of the Lost Ark (cc)
Mon/Movie: Stroker Ace
Tue/Movie: Big Mo
W Wed/Movie: Star Chamber
Thu/Movie: Cross Creek
Fri/Movie: The Challenge
Mon/Movie: Stage Fright
Tue/Movie: Hammett

12:30
2 Young and the Restless
4 Search for Tomorrow
7 Loving
11 Wed/Movie: The French Connection II (1975). Gene Hackman.
Thu/Movie: Rage (1972). George C. Scott, Richard Basehart.
Fri/Movie: The Deadly Trackers (1973). Rod Taylor, Richard Harris.
Mon/Movie: The Yakuza (1975). Robert Mitchum, Brian Keith.
Tue/Movie: The Candidate (1972). Robert Redford, Peter Boyle.

1:00
4 Days of Our Lives
5 Hour Magazine
7 All My Children
9 The Saint
H Fri/Movie: Ragtime

1:30
2 As the World Turns

2:00
4 Another World
5 News
7 One Life to Live
9 Joker's Wild
H Wed/Coming Attractions
Thu/Movie: Countdown to Looking Glass
Mon/Movie: Educating

Rita (cc)
S Wed/Movie: Warlords of the Twenty-First Century
Thu, Mon/Movie: Don't Cry, It's Only Thunder
Fri/Movie: The Year of Living Dangerously (cc)
Tue/Movie: Staying Alive (cc)
W Wed/Movie: Lost Horizon
Thu/Movie: Beyond the Limit
Fri/Movie: Split Image
Mon/Movie: Nightmares
Tue/Movie: The Challenge

2:15
5 Popeye

2:30
2 Capitol
5 Flintstones
9 Tic Tac Dough
11 Wed-Fri/Superfriends
Mon, Tue/Battle of the Planets
H Tue/Not Necessarily the News

3:00
2 Guiding Light
4 Santa Barbara
5 Inspector Gadget
7 General Hospital
9 Dating Game
11 Wed-Thu/Gobots
Mon, Tue/Superfriends
H Tue/Free to Be... You and Me

3:30
5 Woody Woodpecker and Bugs Bunny
9 Newlywed Game
11 Heathcliff
H Thu/Video Jukebox

4:00
2 Rockford Files
4 Love Connection
5 Fat Albert and the Cosby Kids
7 Edge of Night
9 Wed/Movie: The Fearless Vampire Killers (1967). Roman Polanski, Sharon Tate.
Thu/Movie: Lemora, the Lady Dracula (1973). Cheryl Smith, Lesley Gibb.
Fri/Movie: The Monster Club (1981). Vincent Price, Donald Pleasence.
Mon/Movie: Jailhouse Rock (1957). Elvis Presley, Judy Tyler.

Tue/Movie: Follow That Dream (1962). Elvis Presley, Arthur O'Connell.
11 Voltron
13 Sesame Street (cc)
H Thu/National Geographic Special: Living Sands of Namib
Fri/Movie: A Boy Named Charlie Brown
Mon/Revenge of the Nerd
Tue/Do Me a Favor... Don't Vote for My Mom!
S Wed, Tue/Movie: The Smurfs and the Magic Flute
Thu/The Boy Who Turned Yellow
Fri/Righteous Apples
Mon/Runaway Island
W Wed/Movie: You Can't Take It With You
Thu/Movie: The Island
Fri/Movie: Quartet
Mon/Movie: The Avenging
Tue/Movie: Beyond the Limit

4:30
4 People's Court
5 He-Man and the Masters of the Universe II
7 New York Style
11 Happy Days
H Wed/Fraggle Rock
S Fri/A Thanksgiving Tale

5:00
2 4 7 News
5 Dukes of Hazzard
11 Little House on the Prairie
13 Electric Company
H Wed/The Halloween That Almost Wasn't
Thu/Movie: The Man From Snowy River
Mon/Video Jukebox
Tue/Movie: Table for Five
S Thu/Faerie Tale Theatre (cc)
Fri/Movie: Starstruck

5:30
13 3-2-1 Contact (cc)
H Wed/Movie: Table for Five
Fri/Fraggle Rock
Mon/Movie: The Golden Seal
S Wed/The Mine and the Minotaur
Tue/Movie: The Year of Living Dangerously (cc)

Evening, Oct. 31-Nov. 2 and Nov. 5-6

Wed., Oct. 31

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Benson
13 New Jersey
Nightly News
W Motorweek

W Movie Talk

6:30
5 One Day at a Time
11 Barney Miller
9 Nightly Business Report
21 Magic of Oil Painting
31 News From City Hall
City Comment
W Crown of Bogg

7:00
2 4 7 News
5 M*A*S*H
9 Dallas
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 Working Women
W Faerie Tale Theatre (cc)

7:30
2 Wheel of Fortune

4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
21 Nightly Business Report
31 New Tech Times

8:00
2 Charles in Charge
4 Highway to Heaven

5 Rituals
7 Fall Guy
9 News Nine: Prime Time
11 Movie: Bobby Deerfield (1977). Al Pacino, Marthe Keller. A race-car champ romances a dying aristocrat.
13 Live From the Met: La Flora del Destino.
Leontyne Price in her debut singing the role of

Leonora, with Isola Jones, Giuseppe Giacomini, and the Metropolitan Opera and chorus, conducted by James Levine. (Stereo simulcast over WQXR-AM/FM)
21 All Creatures Great and Small
31 The Constitution: That Delicate Balance
11 Not Necessarily TV

TELEVISION

1 Movie: The Devil's Playground
2 Movie: Staying Alive (cc)

8:30
2 Dreams
5 P.M. Magazine
9 In Search Of
11 Movie: Deadly Blessing

9:00
2 Movie: Sweet Revenge (1984). Kevin Dobson, Kelly Gillis. A young woman plots the downfall of an Army colonel who's cowardice and selfishness caused her brother's early death.
4 Facts of Life
5 Merv Griffin
7 Dynasty (cc)
9 Movie: Hell Night (1981). Linda Blair, Vincent Van Patten. A group of college students spend the night in a haunted house.
21 To the Manor Born
31 U.S.-Soviet Relations: The First 50 Years
W Movie: M

9:30
4 It's Your Move
21 Bless Me Father

9:35
5 The Rick & Bob Report

10:00
4 St. Elsewhere
5 47 News
7 Hotel (cc)
21 Good Neighbors
31 The Paterson Project: One City in the Reagan Era
11 Movie: The Entity
17 Movie: La Boum
5 Movie: Young Warriors

10:30
11 News
21 Only When I Laugh (Premiere)

11:00
2 4 7 News
5 Taxi
9 Phil Silvers
11 Odd Couple
21 Tony Brown's Journal
W Movie: Divine Obsession

11:30
2 Magnum, P.I.
4 Tonight
5 Charlie's Angels
7 Nightline
9 Burns and Allen
11 Honeymooners
13 MacNeil/Lehrer Newshour
21 Latenight America

12 MIDNIGHT
7 Eye on Hollywood
9 Hawaii Five-O
11 Star Trek
13 Movie: Schlock
5 Movie: Warlords of the Twenty-First Century

12:10
11 Movie: Educating Rita (cc)

12:30
2 Movie: The Curse of King Tut's Tomb (1980). Eva Marie Saint, Robin Ellis.
4 David Letterman
5 Starsky and Hutch
7 Entertainment Tonight
W Movie: The Big Chill

1:00
7 Movie: Halloween With the Adams Family (1977). Carolyn Jones, John Astin.

9 The Saint
11 Twilight Zone

1:30
4 Jeopardy
5 Hogan's Heroes
11 News

1:35
5 Movie: Betrayal

2:00
2 News
4 Sally Jessy Raphael
5 Movie: Kiss Me Deadly (1955). Ralph Meeker, Paul Stewart.
9 Joe Franklin
11 Special: Question of Survival

2:05
11 Movie: Richard Pryor... Here and Now (cc)

2:30
4 Mary Tyler Moore
11 Space: 1999
W Movie: Twilight Time

3:00
4 Mary Tyler Moore
9 Movie: Vampire People (1971). Amelia Fuentes, Ronald Remy.

3:15
5 Movie: Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean

3:30
4 Mary Tyler Moore
11 Kung Fu

3:45
11 Movie: Hooper

4:00
4 Here's Lucy
11 Biography

4:08
5 CardioSat

4:30
4 Here's Lucy

4:38
5 RNSat

5:00
4 More Real People
9 News
11 Life of Riley

5:10
5 The Mine and the Minotaur

5:30
4 Twenty-Minute Workout
7 Morning Stretch
9 Joe Franklin
11 News
11 Not Necessarily TV

Thu., Nov. 1

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Benson
13 New Jersey Nightly News
21 On the Money
31 Movie: I Am the Cheese
W Movie: The Bugs Bunny/Road Runner Movie

6:30
5 One Day at a Time
11 Barney Miller
13 Nightly Business Report
21 New Tech Times
31 News From City Hall City Comment

7:00
2 4 7 News
5 M*A*S*H

9 Dallas
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 Motorweek
11 Inside the NFL

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
21 Nightly Business Report
31 This Old House

8:00
2 Magnum, P.I.
4 The Cosby Show
5 Rituals
7 Movie: The Three Wishes of Billy Grier (1984). Ralph Macchio, Hal Holbrook. A teenage boy, with a fatal disease that rapidly accelerates his aging process, attempts to achieve his three greatest ambitions. (cc)
9 News Nine: Prime Time
11 Movie: Melvin and Howard (1980). Paul LeMat, Jason Robards. Wonderful story based on a man's claim that he once rescued billionaire Howard Hughes from a lonely roadside.
13 Innovation
21 Long Island Week
31 Heritage: Civilization and the Jews
11 Movie: Raiders of the Lost Ark (cc)
17 Movie: Angi Vera
5 Movie: The Pirates of Penzance
W Movie: The Sound and the Fury

8:30
4 Family Ties
5 P.M. Magazine
9 Movie: A Dangerous Summer (1982). Tom Skerritt, Ian Gilmour. The construction of a wealthy American's resort in the mountains of Australia is sabotaged.
13 Newton's Apple (cc)
21 Screenwriters/Word Into Image

9:00
2 Simon & Simon
4 Cheers**5 Merv Griffin**
13 Mystery: Rumpole of the Bailey (cc)
21 Wild America (cc)
31 Six O'Clock and All Is Well

9:30
4 Night Court
21 This Old House (cc)

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20 (cc)
13 The Paterson Project: One City in the Reagan Era
21 Long Island Speak-Out
31 Tony Brown's Journal
11 Movie: Countdown to Looking Glass
11 Woman in the Dunes
5 Brothers (cc)
W Movie: Cross Creek

10:30
9 Basketball: Knicks vs. L.A. Clippers
11 News
31 America's Black Forum
5 Bizarre (cc)

11:00
2 4 7 News
5 Taxi
11 Odd Couple
13 MacNeil/Lehrer Newshour
21 Long Island Week
5 Movie: Death Wish II

11:30
2 Newhart
4 Tonight
5 Charlie's Angels
7 Nightline
11 Honeymooners
21 Latenight America
11 Movie: Porky's

12 MIDNIGHT
2 Movie: Prime Suspect (1981). Mike Farrell, Teri Garr.
7 Eye on Hollywood
11 Star Trek
13 Masterpiece Theatre: The Barchester Chronicles (cc)
11 Movie: Harlan County USA
W Movie: Talk Dirty to Me

12:30
4 David Letterman
5 Starsky and Hutch
7 Entertainment Tonight

12:40
5 Movie: Revenge of the Ninja

1:00
7 Movie: Fathom (1967). Tony Franciosa, Raquel Welch.
9 The Saint
11 Twilight Zone

1:15
11 Movie: Daniel

1:30
4 Jeopardy
5 Hogan's Heroes
11 News
W Movie: Beyond the Limit

2:00
2 News
4 Sally Jessy Raphael
5 Movie: Guardian of the Wilderness (1977). Denver Pyle, Ken Berry.
9 Joe Franklin
11 Space: 1999

2:15
5 Movie: Waitress

2:30
4 Mary Tyler Moore

3:00
4 Mary Tyler Moore
9 Movie: The Veil (1958). Boris Karloff.
11 Kung Fu

3:45
5 Brothers (cc)

4:00
4 Here's Lucy
11 Abbott and Costello

4:15
5 The Boy Who Turned Yellow

4:30
4 Here's Lucy
11 Biography

5:00
4 More Real People
9 News
11 Life of Riley

5:15
5 Faerie Tale Theatre (cc)

5:20
11 Video Jukebox

5:30
4 Twenty-Minute Workout
7 Morning Stretch
9 Joe Franklin
11 News

Fri., Nov. 2

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Benson
13 New Jersey Nightly News
21 Great Chefs of New Orleans
11 Toxic Time Bomb
5 Movie: Big Mo

6:30
5 One Day at a Time
11 Barney Miller
13 Nightly Business Report
21 Wildlife Woodcarvers
31 News From City Hall City Comment

7:00
2 4 7 News
5 M*A*S*H
9 Dallas
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 Presente
11 Inside the NFL

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
21 Nightly Business Report
31 World Chess Championship

8:00
2 Dukes of Hazzard
4 V
5 Rituals
7 Benson (cc)
9 News Nine: Prime Time
11 Movie: Rollercoaster (1977). George Segal, Henry Fonda.
13 Washington Week in Review
21 Nature (cc)
31 Masterpiece Theatre: The Barchester Chronicles
11 Movie: On the Waterfront
13 Movie: Muddy River
5 Movie: Raiders of the Lost Ark (cc)
W Movie: Lone Wolf McQuade

8:30
5 P.M. Magazine
7 Webster (cc)
9 Movie: Stand By Your Man (1981). Annette O'Toole, Tim McIntire.
13 Wall Street Week With Louis Rukeyser

9:00
2 Dallas
4 Hunter
5 Merv Griffin
7 Hawaiian Heat (cc)
13 Great Performances: An Englishman Abroad (cc)
21 Movie: The Private Life of Henry VIII (1933). Charles Laughton, Merle Oberon.
31 Proxmire: The Senate Maverick

10:00
2 Falcon Crest
4 Miami Vice
7 Matt Houston (cc)
9 News
13 Crisis to Crisis With Barbara Jordan
31 Future of the American Presidency
11 Movie: Revenge of the Ninja
17 Movie: The Ritual
5 Movie: Uncommon Valor
W Movie: The Challenge

10:30
9 New Jersey Report
11 News

11:00
2 4 7 News
5 Taxi
9 Phil Silvers
11 Odd Couple
13 Movie: The General Died at Dawn (1936). Gary Cooper, Madeleine Carroll.
21 Long Island Week

11:30
2 Movie: Red Flag, the Ultimate Game (1981). Barry Bostwick, Joan Van Ark.
4 Tonight
5 Charlie's Angels
7 Nightline
9 Burns and Allen
11 Honeymooners
21 Latenight America
11 Movie: The Guardian (cc)

11:45
W Movie: Luscious

12 MIDNIGHT
7 ABC-Rocks
9 Racing From Roosevelt
11 Star Trek
17 Movie: Nostalgia
5 Movie: The Year of Living Dangerously (cc)

12:30
4 Friday Night Videos
5 Starsky and Hutch
7 New York Hot Tracks
9 Top 40 Videos

1:00
9 The Saint
11 Twilight Zone
W Movie: Hot Legs

1:15
11 Movie: Waltz Across Texas

1:30
5 America's Top Ten
11 News

1:45
2 Great Record Album Collection

2:00
4 Jeopardy
5 Movie: Danger Route (1968). Richard Johnson, Carol Lynley.
7 Entertainment Tonight
9 Joe Franklin
11 Solid Gold
5 Movie: Screwballs

2:15
2 Movie: The Magician (1973). Bill Bixby, Kim Hunter.
W Movie: Quartet

2:30
4 Sally Jessy Raphael
7 Movie: Beach Ball (1965). Edd Byrnes.

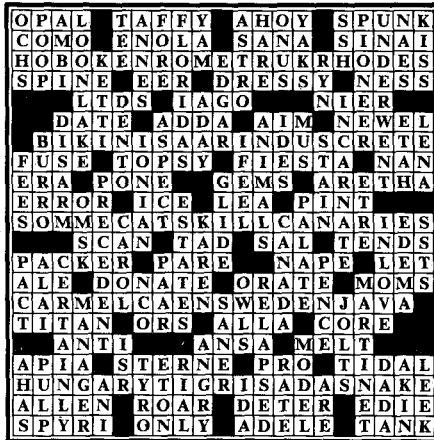
3:00
4 Music City USA
9 Movie: Jack the Ripper (1958). Boris Karloff.
11 Kung Fu
11 Inside the NFL

3:30 4 Hit City 5 Movie: Raiders of the Lost Ark (cc) 3:42 5 Movie: Clancy Street Boys (1943). East Side Kids. 3:43 2 Movie: Dawn: Portrait of a Teenage Runaway (1976). Eve Plumb. 4:00 2 Mary Tyler Moore 11 Abbott and Costello 11 Movie: On the Waterfront 4:30 4 Mary Tyler Moore 11 Biography 5:00 4 Here's Lucy 9 News 11 Insight 5:30 2 Newsmakers 7 Here's Lucy 9 Movie: Genius at Work (1946). Bela Lugosi. 11 News 5 Movie: Starstuck Mon., Nov. 5 6:00 2 4 7 News 5 Three's Company 9 Hart to Hart 11 Benson 13 New Jersey Nightly News 21 Woodwright's Shop 5 Movie: Warlords of the Twenty-First Century W Movie: Hit & Run 6:30 5 One Day at a Time 11 Barney Miller 13 Nightly Business Report 21 This Old House (cc) 41 News From City Hall City Comment 7:00 2 4 7 News 5 M*A*S*H 9 Dallas 11 Jeffersons 13 MacNeil/Lehrer Newshour 21 Doctor Who 41 Cityscape 41 Brangames 7:30 2 Wheel of Fortune 4 Family Feud 5 All in the Family 7 Entertainment Tonight 11 News 21 Nightly Business Report 41 International Edition 41 Fraggie Rock	8:00 2 Scarecrow and Mrs. King 9 TV's Bloopers and Practical Jokes 5 Rituals 7 Call to Glory 9 News Nine: Prime Time 11 Movie: Sleeper (1973). Woody Allen, Diane Keaton. 13 Wonderworks (cc) 21 Jacques Cousteau 31 Six O'Clock and All Is Well 41 Movie: The Man From Snowy River 11 Movie: Vortex 5 Faerie Tale Theatre (cc) W My Fair Lady 8:30 5 P.M. Magazine 9 Movie: The King of Marvin Gardens (1972). Jack Nicholson. 9:00 2 Kate & Allie 4 Movie: Victims for Victims: The Theresa Saldana Story (1984). 5 Merv Griffin 7 Football: Atlanta Falcons vs. Washington Redskins 13 Heritage: Civilization and the Jews (cc) 21 Nature of Things 31 Pre-Election Special With Dr. Hirschfeld 5 Movie: Don't Cry, It's Only Thunder 9:30 2 Newhart 11 Looking East 10:00 2 Cagney & Lacey 5 11 News 13 Women's Lives 21 Non-Fiction Television 31 Proxmire: The Senate Maverick 11 Movie: Harlan County USA 11 Movie: The Guardian (cc) 10:30 2 Lorne Greene's New Wilderness 11 News 11:00 2 4 News 5 Taxi 9 Phil Silvers 11 Odd Couple 13 MacNeil/Lehrer Newshour 21 Media Probes (cc) 5 Movie: Waitress W Movie: Stage Fright 11:30 2 Simon & Simon	4 Best of Carson 5 Charlie's Angels 9 Burns and Allen 11 Honeymooners 21 Latent America 11:45 11 Toxic Time Bomb 12 MIDNIGHT 9 News 9 Hawaii Five-O 11 Star Trek 13 Butterflies 11 Movie: Angi Vera 12:30 2 McMillan & Wife 4 David Letterman 5 Starsky and Hutch 7 Nightline 5 Movie: Stroker Ace W Movie: Luscious 12:50 11 Movie: Porky's 1:00 7 Entertainment Tonight 9 The Saint 11 Twilight Zone 1:30 4 News 5 Hogan's Heroes 7 Movie: Raid on Rommel (1971). Richard Burton, John Colicos. 11 News 1:45 W Movie: Nightmares 2:00 2 News 4 Jeopardy 5 Healthbeat Magazine 9 Joe Franklin 11 Christian Children's Fund 2:10 5 Movie: Warlords of the Twenty-First Century 2:30 4 Sally Jessy Raphael 5 Best of Midday 11 Space: 1999 2:35 11 Even More All New Unexpurgated Benny Hill 3:00 4 Mary Tyler Moore 5 Movie: Angel Face (1953). Robert Mitchum, Jean Simmons. 3:30 4 Mary Tyler Moore 5 Off the Set 7 Guilty or Innocent 11 Kung Fu 3:40 11 Movie: Chanel Solitaire 4:00 4 Mary Tyler Moore	5 Faerie Tale Theatre (cc) 4:30 4 Here's Lucy 11 Biography 5:00 4 More Real People 9 News 11 Life of Riley 5:30 4 Twenty-Minute Workout 7 Morning Stretch 9 Joe Franklin 11 News 5 Runaway Island Tue., Nov. 6 6:00 2 4 7 News 5 Three's Company 9 Hart to Hart 11 Benson 13 New Jersey Nightly News 21 Antiques and Americana W Movie: Peter No-Tail 6:30 4 7 News 5 One Day at a Time 11 Barney Miller 13 Nightly Business Report 21 How to Play the Piano Despite Years of Lessons 31 News From City Hall City Comment 7:00 2 4 7 1984 Presidential Election Coverage 5 M*A*S*H 9 Dallas 11 Jeffersons 13 MacNeil/Lehrer Newshour 21 Doctor Who 31 All About TV 41 "And If I'm Elected..." 7:30 5 Movie: The End (1978). Burt Reynolds, Sally Field. Black comedy of a dying man who decides to beat "the grim reaper" to the punch by committing suicide. 11 News 21 Nightly Business Report 31 Colorsounds 41 "And If I'm Elected..." II 5 Washington 8:00 9 News Nine: Prime Time 11 Movie: Annie Hall (1977). Woody Allen, Diane Keaton. Allen angst	abounds in this very funny Oscar winner. 13 Nova (cc) 21 I Can Jump Puddles 31 Voyage of the Mimi 41 Movie: Mr. Mom 11 Movie: Woman in the Dunes 5 Paper Chase—The Second Year W Movie: The Right Stuff 8:30 5 Movie: Cleopatra (1963). Elizabeth Taylor, Richard Burton. Love story of epic proportions and length. 31 Dropouts: Roller Skater Jazz on the Streets of New York 9:00 13 Frontline (cc) 21 Long Island Vote '84—Live Non-Fiction Television 5 Movie: Staying Alive (cc) 9:30 11 Movie: Charlie Muffin 13 Not Necessarily the News 9:45 5 News 10:00 11 News 13 The Constitution: That Delicate Balance (cc) 11 Movie: Hooper 10:15 11 Movie: Muddy River 10:30 11 News 11:00 2 4 7 News 5 Taxi 11 Odd Couple 13 MacNeil/Lehrer Newshour 5 Brothers (cc) 11:30 5 Charlie's Angels 7 Nightline 11 Honeymooners 5 Bizarre (cc) W Movie: Hammett 11:45 11 Movie: Stroker Ace 12 MIDNIGHT 2 4 7 1984 Presidential Election Coverage 9 Hawaii Five-O 11 Star Trek 13 To the Manor Born 5 Movie: Nightmares 12:15 11 Movie: The Ritual 12:30 5 Starsky and Hutch	1:00 7 Entertainment Tonight 9 The Saint 11 Twilight Zone 1:15 W Movie: Talk Dirty to Me 1:30 4 News 5 Hogan's Heroes 7 Movie: Threepersons (1966). John Gavin, Ralph Meeker. 11 News 13 Movie: Countdown To Looking Glass 1:45 5 Movie: Revenge of the Ninja 2:00 2 News 4 Jeopardy 5 Movie: Saratoga (1937). Clark Gable, Jean Harlow. 9 Joe Franklin 11 Space: 1999 2:30 4 Sally Jessy Raphael 7 Guilty or Innocent 2:45 W Movie: The Challenge 3:00 4 Mary Tyler Moore 5 Movie: The Fallen Sparrow (1943). John Garfield, Maureen O'Hara. 11 Kung Fu 3:05 11 Movie: Fanny and Alexander 3:20 5 Movie: Young Warriors 3:30 4 Mary Tyler Moore 4:00 4 Mary Tyler Moore 11 Abbott and Costello 4:01 5 Surgsat 4:30 4 Here's Lucy 5 Eyesat 11 Biography 5:00 4 More Real People 9 News 11 Life of Riley 5:15 5 Paper Chase—The Second Year 5:30 4 Twenty-Minute Workout 7 Morning Stretch 9 Joe Franklin 11 News
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Weekend, Nov. 3-4

Sat., Nov. 3 6:00 2 Patchwork Family 5 Carrascolendas 5 Pattern for Living 11 Wall Street Journal Report 11 Movie: Yor, the Hunter From the Future 6:30 4 Kidalittles 5 Insight 11 Wild Kingdom 5 Movie: The Smurfs and the Magic Flute 7:00 2 Kidsworld	4 Animated Classics 5 World Tomorrow 7 Davey and Goliath 9 News 11 Tom and Jerry 7:30 2 Captain Kangaroo 5 Wonderama 7 Little Prince 9 Newark and Reality 11 Return to the Planet of the Apes 13 MacNeil/Lehrer Newshour 11 Fraggie Rock 8:00 2 Shirt Tales 4 Snorks 5 Movin' On	7 Puppy's Great Adventures 9 Christopher Closeup 11 Battle of the Planets 11 Movie: Hooper 5 Movie: Young Bess 8:30 2 Get Along Gang 4 Pink Panther & Sons 7 Superfriends: The Legendary Super Powers 9 Meet the Mayors 11 Voltron 13 Wall Street Week 9:00 2 Jim Henson's Muppet Babies 4 Smurfs 5 Star Search '85 7 Mighty Orbits	9 Nine on New Jersey 11 Hee Haw 13 McLaughlin Group 9:30 2 Saturday Supercade 7 Turbo Teen 5 Davey and Goliath 13 Congress: We, the People (cc) 10:00 5 Saturday Morning 7 Dragon's Lair 9 Championship Wrestling 11 This Week's Music 13 Firing Line 13 Inside the NFL 5 Movie: Wuthering Heights W Hank Williams: The	Show He Never Gave 10:30 2 Pole Position 4 Alvin and the Chipmunks 7 Wolf Rock TV 11:00 2 Dungeons and Dragons 4 Kidd Video 7 New Scooby-Doo Mysteries 9 Hardy Boys/Nancy Drew Mysteries 11 International All-Star Wrestling 13 Tony Brown's Journal 11 Movie: Raiders of the Lost Ark (cc)	11:30 2 Pryor's Place 4 Mr. T 7 Littles (cc) 13 Open Mind 12 NOON 2 College Football: TBA 4 Going Bananas 5 Big Valley 7 Weekend Specials (cc) 9 Voyagers! 11 Eastern College Football: Univ. of Pittsburgh vs. Syracuse Univ. 13 The Constitution: That Delicate Balance 21 Gourmet Cooking 5 Movie: The Wiz
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SOLUTIONS TO LAST WEEK'S PUZZLES



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TELEVISION

Movie: Hanna K

- 12:30
1 Spider-Man and His Amazing Friends
2 American Bandstand
3 Kathy's Kitchen

- 1:00
1 Legends of the Fall. An overview of the NFL's great quarterbacks and running backs.
2 Fame
3 Movie: Tribes (1970). Darren McGavin.
4 Ivy League Football: TBA
5 Great Chefs of New Orleans
6 Not Necessarily the News

- 1:30
1 NFL Week in Review
2 New York Hot Tracks
3 Square Foot Gardening
4 Movie: Oh, God!

- 2:00
1 Judy Garland Special
2 Movie: Friendly Persuasion (1956). Gary Cooper, Dorothy McGuire.
3 Motorweek
4 Movie: Daniel

- 2:30
1 Greatest Sports Legends
2 Gourmet Cooking
3 Lena Horne: The Lady and Her Music

- 3:00
1 NBC Sports
2 Race for Number 1
3 Movie: Survival Run (1980). Peter Graves.
4 Kathy's Kitchen

- 3:30
1 Sports Saturday
2 CFA Football: TBA
3 Lifestyles of the Rich and Famous
4 Great Chefs of New Orleans
5 Remember When

- 4:00
1 World Chess Championships
2 This Old House (cc)

- 4:15
1 Movie: The Big Chill

- 4:30
1 Sportsworld
2 Love Boat
3 Motorweek
4 Movie: Yr, the Hunter From the Future
5 Movie: The Smurfs and the Magic Flute

- 5:00
1 Mission: Impossible
2 Top 40 Videos
3 Great Performances: An Englishman Aboard (cc)
4 Sesame Street (cc)

- 5:30
1 Star Trek

- 6:00
1 Channel 2 the People
2 News
3 Blue Knight
4 Battlestar Gallactica
5 Nature (cc)
6 The Constitution: That Delicate Balance (cc)
7 Movie: Hooper
8 Movie: Best Friends
9 Movie: Snoopy, Come Home

- 6:30
1 News
2 Dance Fever
3 World Chronicle

- 7:00
1 News
2 Prime of Your Life
3 Too Close for Comfort
4 Racing From Aqueduct
5 Puttin' on the Hits
6 Family Classics
7 Inside Albany
8 Voyage of the Mimi

- 7:30
1 The Muppets
2 Fight Back
3 Archie Bunker's Place
4 Weekend Style
5 Hockey: Rangers vs. Quebec Nordiques
6 At the Movies
7 Wild America
8 Wall Street Week
9 European Journal
10 Movie: The Wanderers

- 8:00
1 Airwolf
2 Diff'rent Strokes
3 Movie: Dark Passage (1947). Humphrey Bogart, Lauren Bacall. An escaped convict, recovering from plastic surgery, tries to prove his innocence.
4 T.J. Hooker (cc)
5 Movie: Exorcist II: The Heretic (1978). Richard Burton, Linda Blair. The cute little devil can't seem to stop her nasty habits.
6 Nature of Things
7 Wonderworks (cc)
8 Heritage: Civilization and the Jews
9 Movie: Raiders of the Lost Ark (cc)
10 Movie: Pauline at the Beach
11 Movie: The Right Stuff (cc)

- 8:30
1 Gimme a Break
- 9:00
1 Mickey Spillane's Mike Hammer
2 Partners in Crime
3 Love Boat (cc)
4 Film on Film: Bunuel
5 Heritage: Civilization and the Jews (cc)
6 Mystery!: Rumpole of the Bailey

- 9:30
1 Movie: The Right Stuff

- 10:00
1 Cover-Up
2 Hot Pursuit
3 News
4 Finder of Lost Loves
5 Basketball: Knicks vs. Houston Rockets (Delayed Broadcast)
6 Sneak Previews
7 Frontline (cc)
8 Future of the American Presidency
9 Not Necessarily the News
10 Movie: Lonely Hearts

- 10:30
1 Movie: The Right Stuff

- 11:00
1 Cover-Up
2 Hot Pursuit
3 News
4 Finder of Lost Loves
5 Basketball: Knicks vs. Houston Rockets (Delayed Broadcast)
6 Sneak Previews
7 Frontline (cc)
8 Future of the American Presidency
9 Not Necessarily the News
10 Movie: Lonely Hearts

- 11:30
1 News
2 Times Square (1980). Omar Sharif.
3 Tales From the Darkside
4 Saturday Night Live
5 World News

- Tonight-The Weekend Report (cc)
1 Honeymooners
2 Movie: The Big Chill (cc)
3 Washington

- 11:45
1 Sports People
2 Movie: Car Wash (1976). Richard Pryor.

- 12 MIDNIGHT
1 Movie: Murder on Flight 502 (1975). Hugh O'Brian, Robert Stack.
2 Harry-O
3 Movie: Young Warriors
4 Movie: A Streetcar Named Desire

- 12:30
1 WWF All-Star Wrestling

- 12:45
1 Movie: Three Swedish Girls in Hamburg

- 1:00
1 Rock-n-America
2 At the Movies

- 1:20
1 Even More All New Unexpurgated Benny Hill

- 1:30
1 Movie: Werewolf of Washington (1978). Dean Stockwell, Biff McGuire.
2 News

- 1:45
1 Movie: Welcome to Arrow Beach (1974). Laurence Harvey.

- 2:00
1 Soul Train
2 Puttin' On the Hits
3 Movie: Nightmares

- 2:08
1 Music Magazine

- 2:15
1 Movie: Tropic of Desire

- 2:25
1 Movie: Cross Country

- 2:30
1 Movie: Bobby Deerfield (1977). Al Pacino, Marthe Keller.

- 2:38
1 Movie: Paper Moon (1973). Ryan O'Neal, Tatum O'Neal.

- 3:00
1 Gavin/Lott

- 3:14
1 Special: Somewhere a Child

- 3:30
1 Mary Tyler Moore
2 Movie: Cat Girl (1957). Barbara Shelley.
3 Hank Williams: The Show He Never Gave

- 3:45
1 Movie: Best Friends

- 4:00
1 Mary Tyler Moore
2 Movie: Cat Girl (1957). Barbara Shelley.
3 Hank Williams: The Show He Never Gave

- 4:30
1 Biography

- 4:38
1 Movie: The Money

- (1976). Lawrence Luckinbill, Sam Levene.

- 5:00
1 News
2 Life of Riley

- 5:30
1 News
2 Point of View

- 5:45
1 Washington

- 5:50
1 Time for Timothy

Sun., Nov. 4

- 6:00
1 New Jersey Report
2 Wall Street Journal Report
3 Dot and the Bunny

- 6:30
1 Kidsworld
2 Agriculture USA
3 Black News
4 Christopher Closeup
5 News
6 Movie: Waltz Across Texas

- 6:45
1 Davey and Goliath

- 7:00
1 Hot Fudge
2 Joy of Gardening
3 Hour of Power (cc)
4 Faith for Today
5 Hispanic Horizons
6 Old Time Gospel Hour

- 7:30
1 Captain Kangaroo
2 Journey to Adventure
3 This Is the Life
4 TBA
5 Mr. Rogers' Neighborhood
6 Movie: The Right Stuff (cc)

- 8:00
1 Way to Go
2 Mary Tyler Moore
3 Jimmy Swaggart
4 Insight
5 Terry Cole-Whittaker
6 Tom and Jerry
7 Sesame Street (cc)

- 8:30
1 For Our Times
2 Today in New York
3 World of Photography
4 Day of Discovery
5 Pink Panther
6 Movie: Black Beauty

- 9:00
1 Sunday Morning
2 Kids, Inc.
3 Bullwinkle
4 Tiempo
5 Oral Roberts
6 Jackson Five
7 Sesame Street (cc)

- 9:30
1 Positively Black
2 Bugs and Porky
3 Wildlife Adventure
4 Point of View
5 Voltron

TELEVISION

10:00
 ④ Essence
 ⑤ Woody Woodpecker
 ⑦ Video Game
 ⑨ Sunday Mass
 ⑩ Transformers
 ⑪ Voyage of the Mimi
 ⑫ Movie: Raiders of the Lost Ark (cc)

10:15
 ⑫ Movie: The Wiz

10:30
 ② Face the Nation
 ④ Visiones
 ⑤ Movie: Tarzan Escapes (1936). Johnny Weissmuller, Maureen O'Sullivan.
 ⑦ Entertainment This Week
 ⑨ That's the Spirit
 ⑪ Three Stooges
 ⑫ Family Classics

11:00
 ② Taking Advantage
 ④ First Estate
 ⑤ Make Peace With Nature
 ⑦ Movie: Hold That Ghost (1941). Bud Abbott, Lou Costello.
 ⑨ Wonderworks (cc)
 ⑫ Country Jukebox

11:30
 ② Newsmakers
 ④ News 4orum
 ⑦ This Week With David Brinkley
 ⑨ Rex Humbard
 ⑫ Fraggie Rock

12 NOON
 ② Channel 2 the People
 ④ Meet the Press
 ⑤ Robert Schuller (cc)
 ⑦ Why in the World
 ⑨ Systems Organization (College Credit Course)
 ⑫ Paddington Goes To School
 ⑫ Paper Chase—The Second Year

12:30
 ② NFL Today
 ④ Special: The Precious Legacy
 ⑦ Eyewitness News Conference
 ⑩ Movie: Jumping Jacks (1952). Dean Martin, Jerry Lewis.
 ⑫ Inside Albany
 ⑫ Educational Computing
 ⑫ Coming Attractions
 ⑫ Movie: Valentina

12:45
 ⑤ Movie: Them! (1954). James Whitmore, Edmund Gwenn. Good sci-fi thriller of giant killer ants.

1:00
 ② NFL Football: Giants vs. Dallas Cowboys
 ⑦ Like It Is
 ⑨ Movie: Detour to Terror (1979). O. J. Simpson, Anne Francis. An obviously deranged person hijacks a bus full of tourists in Las Vegas.
 ⑫ Mainstream
 ⑫ Congress: We, the People (cc)
 ⑫ Movie: Table for Five
 ⑫ Movie: Easy to Love

1:30
 ④ Super-Chargers
 ⑫ Agronsky & Company
 ⑫ Congress: We, the People (cc)

2:00
 ④ TV's Golf: One Club Challenge
 ⑦ Movie: Escape From the Planet of the Apes (1971). Roddy McDowall,

Kim Hunter. Best of the five Ape movie sequels.
 ⑫ Bits and Bytes
 ⑫ Long Island Sports Network
 ⑫ Movie: North to Alaska

2:30
 ⑩ Movie: Same Time, Next Year (1978). Alan Alda, Ellen Burstyn. Sweet and funny story of a man and woman, married to other people, who meet one weekend a year, for a not-terribly-illicit love affair.
 ⑫ Live From the Met: La Forza del Destino. Leontyne Price in her debut singing the role of Leonora, with Isola Jones, Giuseppe Giacomini, and the Metropolitan Opera Orchestra and chorus, conducted by James Levine.

2:45
 ⑤ Movie: King Solomon's Mines (1950). Stewart Granger, Deborah Kerr. Oscar winner about the disappearance of an explorer in search of legendary diamond mines.

3:00
 ② NFL Pro Magazine
 ⑨ Movie: A Killing Affair (1977). Elizabeth Montgomery, O. J. Simpson.
 ⑫ Country Jukebox
 ⑫ Movie: Starstruck

3:30
 ② NFL '84
 ⑫ Movie: Stroker Ace

4:00
 ② NFL Football: Jets vs. Miami Dolphins
 ⑦ Movie: Rock a Bye Baby (1958). Jerry Lewis, Marilyn Maxwell.
 ⑫ Matinee at the Bijou
 ⑫ Movie: Going Hollywood: The '30s

4:30
 ② Movie: Death Race (1973). Lloyd Bridges, Roy Thinnes.

5:00
 ⑤ Fame
 ⑤ Buck Rogers
 ⑫ Movie: House Calls (1978). Walter Matthau, Glenda Jackson. Comedy about a gruff surgeon who pursues a lively divorcee.

5:15
 ⑫ Movie: Annie

5:30
 ② Futureprobe I: The 21st Century Home

6:00
 ② News
 ⑤ Movie: Borderline (1980). Charles Bronson, Ed Harris. Documentary-style drama of the flight of illegal aliens into the U.S. from Mexico.
 ⑦ World News Tonight
 ⑨ Battlestar Gallatica
 ⑫ Heritage: Civilization and the Jews (cc)
 ⑫ Movie: Waltz Across Texas
 ⑫ Movie: The Old Curiosity Shop

6:30
 ② ⑦ News
 ⑫ Adam Smith's Money World
 ⑫ Cityscope

7:00
 ② 60 Minutes
 ④ Silver Spoons
 ⑦ Ripley's Believe It or Not (cc)
 ⑨ Hockey: Islanders vs. Boston Bruins
 ⑫ Solid Gold
 ⑫ The Advocates '84: Who Should Be President?
 ⑫ Inside Albany
 ⑫ Searching

7:30
 ④ Punky Brewster
 ④ McLaughlin Group
 ⑤ Washington Week in Review
 ⑫ Fraggie Rock

8:00
 ② Murder, She Wrote
 ④ Knight Rider
 ⑤ Star Search '85
 ⑦ Hardcastle & McCormick (cc)
 ⑫ Lifestyles of the Rich and Famous
 ⑫ Nature (cc)
 ⑫ Mystery!: Rumpole of the Bailey (cc)
 ⑫ The Brain (Part 4)
 ⑫ Movie: The Right Stuff (cc)
 ⑫ Movie: A Face in the Crowd
 ⑫ Movie: Raiders of the Lost Ark (cc)
 ⑫ Movie: The Man From Snowy River

9:00
 ② Jeffersons
 ⑤ Movie: The Cartier Affair (1984). Joan Collins, David Hasselhoff.

Romantic comedy of an unlikely couple in search of stolen jewels.
 ⑤ Special: Hollywood: The Gift of Laughter. An overview of motion-picture comedy, from the Key Stone Kops to the present.
 ⑦ Movie: The Best Little Whorehouse in Texas (1982). Dolly Parton, Burt Reynolds. (cc)
 ⑫ Lou Grant

⑫ Masterpiece Theatre: The Barchester Chronicles (cc)
 ⑫ Movie: Diamond Jim (1935). Edward Arnold, Jean Arthur.
 ⑫ Drop Outs Roller Skating Jazz on the Streets of New York

9:30
 ② Alice
 ⑤ Nine on New Jersey
 ⑫ Eye on Dance

10:00
 ② Trapper John, M.D.
 ⑤ ⑫ News
 ⑤ Meet the Mayors
 ⑫ Adam Smith's Money World
 ⑫ Future of the American Presidency
 ⑫ Brothers (cc)
 ⑫ Movie: Blade Runner

10:15
 ⑫ Movie: La Boum

10:30
 ⑤ Sports Extra
 ⑤ New Jersey Report
 ⑫ From the Editor's Desk
 ⑫ Monty Python's Flying Circus
 ⑫ 1984 World Chess Championships
 ⑫ Bizarre (cc)

11:00
 ⑫ Movie: La Boum

11:30
 ⑤ Sports Extra
 ⑤ New Jersey Report
 ⑫ From the Editor's Desk
 ⑫ Monty Python's Flying Circus
 ⑫ 1984 World Chess Championships
 ⑫ Bizarre (cc)

11:00
 ② ④ News
 ⑤ Special: The Last Word. Senator Bill Bradley (NJ) debates

opponent Mary Mochary.
 ② World Tomorrow
 ⑫ Odd Couple
 ⑫ Metacosms
 ⑫ Movie: Brainstorm

11:30
 ⑤ David Susskind
 ⑦ News
 ⑫ It Is Written
 ⑫ Honeymooners
 ⑫ Movie: Table for Five

11:45
 ⑫ Sports Update

12 MIDNIGHT
 ② Barnaby Jones
 ④ George Michael's Sports Machine
 ⑦ Eyewitness Sports Special
 ⑫ Jimmy Swaggart
 ⑫ Star Trek
 ⑫ Movie: The Devil's Playground
 ⑫ Movie: Nightdreams

12:15
 ⑦ Movie: Domsday Flight (1966). Jack Lord, Van Johnson.

12:30
 ④ Greatest American Hero

12:50
 ⑤ Movie: Screwballs

1:00
 ② Barnaby Jones
 ⑤ Movie: The Owl and the Pussycat (1970). Barbra Streisand, George Segal.
 ⑫ Tales From the Darkside

1:30
 ④ America's Choice
 ⑫ News

1:35
 ⑫ Movie: Richard Pryor... Here and Now (cc)

2:00
 ② News
 ⑫ Wall Street Journal Report

2:15
 ⑦ Movie: Great Missouri Raid (1950). MacDonald Carey, Ellen Drew.

2:30
 ④ Positively Black
 ⑫ Movie: A Different Story (1978). Perry King, Meg Foster.
 ⑫ Movie: Revenge of the Ninja

3:00
 ④ First Estate
 ⑫ Movie: Experiment Perilous (1944). Hedy Lemarr, George Brent.

3:15
 ⑫ Movie: Stroker Ace

4:10
 ⑤ Paper Chase—The First Year

4:30
 ⑫ Biography
 4:55
 ⑫ Country Jukebox

5:00
 ⑫ More Real People
 ⑫ News
 ⑫ Movie: Starstruck

5:25
 ⑫ Coming Attractions

5:30
 ④ Twenty-Minute Workout
 ⑦ Morning Stretch
 ⑫ Joe Franklin

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RADIO HIGHLIGHTS

Wed., Oct. 31

3:00/WNCN—Sym in E-Flat, Reicha; Sonata for Piano in f, Schubert.

4:04/WQXR-AM/FM—Cto Grosso in F, Op. 6, Handel; March #2 in b, Schubert; Treasure Waltz from The Gypsy Baron, Strauss.

5:00/WNCN—Cto for Trumpet in C, M. Haydn; Bolero, Ravel; Sym #4 in D, Haydn.

6:30/WNYC—Piano Sonata #1, Talmá; Cto in the Hungarian Style, Liszt-Tchaikovsky; Variaciones concertantes, Ginastera.

7:00/WNCN—Anniversary Concert. Serenade for Strings; Rest, Sweet Nymphs; Capriol Suite, Warlock; Cto for Piano in f-sharp, Op. 69, Hiller.

7:03/WQXR-AM/FM—Classical Sym, Prokofiev; Piano Cto #2 in f, Chopin.

8:00/WNCN—Cto for Clarinet #3 in B-Flat, C. Stamitz; Sym #8 in D, Mozart; Cto a 5 in D, Op. 9, #12, Albinoni.

WQXR-AM/FM—Live from the Met. La Forza del Destino, Verdi. With Leontyne Price, Giuseppe Giacomini; James Levine conducting. Simulcast with Channel 13.

9:00/WNCN—Norwegian Rhapsody, Lalo; Fantaisies for Lute, Bakfark; Cto for Violin in D, Stravinsky.

9:30/WNYC—Piano Trio in D, Op. 70, #1, "Ghost," Beethoven; Danse macabre, Saint-Saens; Csardas macabre, Liszt.

10:00/WNCN—Piano Qt #3 in c, Op. 60, Brahms; Pavane, Op. 50, Faure.

Thurs., Nov. 1

3:00/WNCN—Cto for Violin in a, Bach; Fantaisie, Op. 32, Ysaye; Oboe Qt in F, Op. 8, #3, C. Stamitz.

WNYC—Selections, Rossi.

4:04/WQXR-AM/FM—Sym #26 in G, M. Haydn; Violin & Piano Sonata in g, Debussy; Three German Dances, Mozart.

6:00/WNCN—Cto for Piano #1 in b-flat, Op. 23, Tchaikovsky; Sonata for Bassoon & Cello in d, Op. 40, #1, Boismortier.

7:00/WNCN—Anniversary Concert. Vincenzo Bellini. Songs; Il Pirata: Mad scene; Cto for Oboe in E-Flat; La Sonnambula: "Perdona, o

mia diletta...Prendi: l'anel ti dono."

WNYC—Bits & Pieces for Soprano, Clarinet & Piano, Barab; Le Loup, Dutilleux; Serenata d'estate, Rochberg.

7:03/WQXR-AM/FM—Live broadcast from the WQXR concert theater featuring the New York Chamber Soloists. Trout Qt; "Die Forelle," Schubert.

8:00/WNCN—Cto for Cello, Strings & Continuo in g, Vivaldi; Sonata for Flute & Harp in E, Loeillet; Brandenburg Cto #3 in G, Bach.

WNYC—The Minnesota Orchestra. Neville Marriner conducting. Sym #1, Shostakovich; Song of the Viking Guest from Sadko, Rimsky-Korsakov; Romeo & Juliet, excerpts, Prokofiev.

8:05/WQXR-AM/FM—85th birthday of Eugene Ormandy. Piano Cto #2 in B-Flat, Beethoven; Cto for Orch, Kodaly.

9:00/WNCN—AT & T Presents Carnegie Hall Tonight. With violinist Henry Szeryng, Charles Reiner, pianist. Sonata #2 in A, Op. 100, Brahms; Sonata for unaccompanied Violin #1 in g, Bach; Rumanian Folk Dances, Bartok.

9:06/WQXR-AM/FM—Goethe, Part 3.

10:00/WNYC—Rudepoema, Villa-Lobos; De repente, Gismonti.

Fri., Nov. 2

3:00/WNCN—Sonata for Violin & Piano #3 in E-Flat, Op. 12, #3, Beethoven; Grand Duo Concertante for Clarinet & Piano, Op. 48, Weber; Seven Popular Spanish Songs, Falla.

WNYC—Elegie, Schoeck; A Mirror on Which to Dwell, Carter.

4:04/WQXR-AM/FM—Cto in G for 2 Mandolins & Strings, Vivaldi; Three Characteristic Pieces, Op. 9, Foote; Nocturne #3 in B, Op. 9, Chopin.

5:00/WNCN—Cto for Flute in D, Vivaldi; Cto for Cello in d, Lalo; Rondo for Piano & Orch in D, Mozart.

7:00/WNCN—Anniversary Concert. Victoria de Los Angeles, soprano. "Exsultate, Jubilate," Mozart; Lieder, Brahms; Seven Popular Spanish Songs, Falla; Lieder, Schubert.

WNYC—1984 Bayreuth Festival. Das Rheingold. Wagner (Nimsgern, Orth, Becht, Haage/Schneider).

7:03/WQXR-AM/FM—

Scene 1 from Pineapple Poll, Sullivan; Divertimento in F, Mozart; Variations on a Theme by Paganini, Lutoslawski.

8:00/WNCN—Sonata for Violin & Continuo in C, Op. 5, #3, Corelli; Cto for 2 Harpsichords in C, Bach; Sonata for Flute & Continuo in c, Telemann; Hipocondrie a 7 concertanti in A, Zelenka.

8:05/WQXR-AM/FM—Turkish March from The Ruins of Athens, Beethoven; Sym #1 in g, Tchaikovsky.

9:00/WNCN—Cto for Violin #4 in D, Mozart; Bolero, Ravel; Qt #16 in F, Op. 135, Beethoven.

9:06/WQXR-AM/FM—Detroit Symphony Orchestra. Stanislaw Skrowaczewski, conductor. With violinist Dmitry Sitkovetsky. The Journey to Rheims, Rossini; Violin Cto #4 in G, Mozart; Sym #3 ind, Bruckner.

Sat., Nov. 3

10:00 a.m./WNCN—Pines of Rome, Respighi; La Poule, Rameau.

WNYC—Variations on "Ein Madchen oder Weibchen," Beethoven; Fantasy for a Musical Clock, Mozart; Variations and Fugue on a Theme of Mozart, Reger.

10:04 a.m./WQXR-AM/FM—Triple Cto in a for Flute, Violin & Harpsichord, Bach; Entrance & Dance of Tailor, Op. 60 from "Le Bourgeois

Gentilhomme," R. Strauss; Intermezzo from Hary Janos Suite, Kodaly.

12:00/WNYC—Violin Cto, Menotti; Sym #1 in g "Winter Dreams," Tchaikovsky; Blue Monday, Gershwin; 4 Snappy Pieces, Wallowitch.

12:05/WQXR-AM/FM—Cello Cto in A, Tartini.

2:00/WNCN—National Symphony Orchestra. Charles Dutoit, conductor. Sym #1 in B-Flat, Op. 38, "Spring," Schumann; Sym #1 in D, "Titan," Mahler.

2:05/WQXR-AM/FM—A Mozart-Rossini festival for the month of November: The Magic Flute, Mozart (Popp, Jerusalem, Gruyero, Bracht, Bavarian Radio Chorus and Sym Orch/Haitink).

4:00/WNCN—Sinfonia in a, Boito; Rondo for Piano & Orch in D, Mozart; Brandenburg Cto #4 in G, Bach; Salve

Regina, Widor.

5:05/WQXR-AM/FM—Fugue in D, Bach; Berceuse in D-Flat, Chopin; Suite #2 for Small Orch, Stravinsky.

7:00/WNCN—Anniversary Concert. Serenade in F; Sinfonia Concertante in D for Contrabass; Qt in D, Dittersdorf.

8:00/WNCN—Artist's Image. Janet Baker, mezzo-soprano. Songs, Various; Nuits d'ete, Op. 7, Berlioz; Lieder "Ständchen," Op. 106, #1, Brahms.

9:00/WKCR—Opera Topics. Lorenzo Alvary's report on the 1984 American Opera Auditions.

WNCN—Chicago Symphony Special. Boris Godunov, Mussorgsky (Raimondi, Langridge, Kopcak, Ramey, Valentini-Terrani, Chicago Sym Chorus/Abbado).

9:04/WQXR-AM/FM—The Cleveland Orchestra.

Yoel Levi, conductor. With violinist Shlomo Mintz. "Fanfare to Israel," Ben-Haim; Violin Cto in e, Op. 64, Mendelssohn; Sym #5 in c-sharp, Mahler.

Sun., Nov. 4

10:00 a.m./WNCN—Cto Grosso in e, Op. 6, #3, Handel; Roman Carnival Ov, Op. 9, Berlioz; Cto for 2 Harpsichords in C, Bach.

WNYC—The Seasons, Op. 37a, Tchaikovsky; Ballade, G. Tailleferre. 12:00/WNYC—Brooklyn Academy of Music Chamber Music. Dolly Suite, Faure; Sonata #1 for Violin & Piano in d, Op. 75, Saint-Saens.

1:00/WNCN—Chicago Symphony Orchestra. Leonard Slatkin, conductor. With pianist Radu Lupu. Menuet antique; Pavane for a Dead Princess, Ravel; A Symphony of Three Orchestras, Carter; Piano Cto #5 in E-Flat, Op. 73, "Emperor," Beethoven.

2:05/WQXR-AM/FM—The Puccini Dynasty.

3:04/WQXR-AM/FM—New York Philharmonic. Gunther Herbig, conductor. With Philip Myers, horn and Peter Schreier, tenor. Serenade for Tenor Solo, Horns and Strings, Op. 31, Britten; Sym #9 in d, Bruckner.

5:00/WNCN—William Tell: Ov, Rossini; Hungarian Rhapsody #19 in d, Liszt; Suor Angelica: Senza mamma, Puccini; Le Roi d'Ys: Ov, Lalo.

6:00/WNYC—Baroque

and Beyond. French Music in the Age of Louis XV, from the 1983 Oberlin Baroque Performance Institute. L'Imperiale, from "The Nations," Couperin; La Forcra, Dornel.

7:00/WNCN—Anniversary Concert. Walter Gieseking, pianist. Fantaisies, Op. 116, Brahms; Qt for Piano & Winds in E-Flat, Op. 16, Beethoven; Prelude, Op. 15, #4, Scriabin.

8:00/WNYC—The St. Louis Symphony Orchestra. David Zinman, conductor. With pianist Andre Watts. Beyond Winter: Sweet After Showers, Benson; Piano Cto #5 in E-Flat, Op. 73, "Emperor," Beethoven.

8:05/WQXR-AM/FM—L'Italiana in Algeri, Rossini (Valentini-Terrani, Araiza, Dara, Capella Coloniensis/Ferro).

Mon., Nov. 5

3:00/WNCN—Fairy Tale for Violin & Piano in e, Op. 34, Medtner; Sym #4 in f, Op. 36, Tchaikovsky; La Peri: Fanfare, Dukas.

WNYC—Delusion of the Fury, Partch. 4:04/WQXR-AM/FM—Larghetto and Allegro in E-Flat, Mozart; Cto in D for Trumpet & 2 Oboes, Fasch; Impromptu in A-Flat, Op. 142, Schubert.

5:00/WNCN—Sonata for Pino #8 in c, Op. 13, "Pathetique," Beethoven; Sonata for Violin & Piano in D, Op. 137, #1, Schubert; Cto for English Horn in G, Donizetti.

7:00/WNCN—Anniversary Concert. Legende, Op. 16, #1; Melody, Op. 16, #2; Un Moment Musical, Op. 16, #6, Paderewski.

WNYC—Bach/Handel/Scarlatti Tercentenary. Prelude & Fugue in b, Bach; German Arias, Handel; Saul Cured by David Through Music, Kuhnau.

7:03/WQXR-AM/FM—Sonata for Flute & Piano, Poulenc; Sym #41 in F, M. Haydn; Polonaise in g-sharp, Chopin.

8:00/WNYC—Madeira Bach Festival. Suite #2 in b for Flute, Strings & Continuo; Brandenburg Cto #5 in D, Bach; Cto for Trumpet & Orch in E-Flat, Haydn.

8:05/WQXR-AM/FM—Passacaglia & Fugue in c, Bach; Sym #5 in E-Flat, Op. 82, Sibelius.

9:00/WNCN—Great Concerts from the Y. Recorded at the 92nd St. Y. With pianist Joseph Kalichstein, violinist Jaime

Laredo, cellist Sharon Robinson. Trio in E, Haydn; Trio in G, Debussy; Trio, Ravel; Trio in a, Op. 50, Tchaikovsky.

9:06/WQXR-AM/FM—Boston Symphony Orchestra. Kurt Masur, conductor. With violinist Joseph Silverstein. Violin Cto in D; Sym #5 in e, Tchaikovsky.

10:00/WNYC—St. Matthew Passion: Opening Chorus, Bach; Invocations, excerpts, Kostelanetz.

Tues., Nov. 6

3:00/WNCN—Alessandro Stradella: Ov, Flotow; Variazione Concertanti for 2 Guitars, Op. 130, Giuliani; Romeo and Juliet, Op. 75; Scena and Dance of the Young Girls, Prokofiev.

WNYC—Qt for the End of Time, Messiaen; Requiem, Durufle.

4:04/WQXR-AM/FM—Cto in E-Flat for Viola & Cello, Holzbauer; Qt #6 in f, Rossini; Fantasy in C, C.P.E. Bach.

5:00/WNCN—Pieces de Clavecin en Concert: Concert #2, Rameau; Paquita: Pas de Deux, Minkus; Serenade #6 in D, "Serenata Notturna," Mozart; Concert Paraphrase on the Spinning Chorus from Wagner's "Flying Dutchman," Wagner.

6:00/WNCN—Anniversary Concert. The Ghost Ship; Halka Fantasy, Tausig.

7:00/WNYC—Children's Album, Book 2, Khachaturian; Sym-Cto for Cello & Orch, Prokofiev; Fantastic Scherzo, Suk.

7:03/WQXR-AM/FM—Fantasia on a Theme by Thomas Tallis, Vaughan Williams; Sonata Concertante #1, Op. 113, Spohr.

8:00/WNCN—Live broadcast from the WNCN Performance Studio. Portnad String Quartet.

8:05/WQXR-AM/FM—Jubilate Deo, Gabrieli; Sym #41 in C, Mozart.

9:00/WNCN—Sonata for Violin & Piano #2 in G, Op. 13, Grieg; Sym #1 in B-Flat, Op. 21, Boccherini; Academic Festival Ov, Op. 80, Brahms.

WNYC—St. Paul Chamber Orchestra.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Riccardo Muti, conductor. With oboist Richard Woodhams. Oboe Cto in C, Mozart; Sym #6 in A, Bruckner.

ART

Galleries

Galleries are generally open Tues-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

BORIS ANISFIELD—Early works by this Russian painter who was associated with Diaghilev, Bakst, and Benois, thru 12/31. Shepherd, 21 E. 84th (744-3392).

HORST ANTES—Recent paintings, thru 11/10. LeFebvre, 47 E. 77th (744-3384).

HANNELORE BARON—Recent collages and boxed assemblages, 10/30-11/29. Schlesinger-Boisante, 822 Madison (734-3600).

EMIL BISTTRAM/BLANCHE LAZZELL—Non-objective paintings by an early Taos artist who worked with Diego Rivera/Geometric cubism in color wood-block prints. Thru 11/3. Diamond, 1014 Madison (988-3600).

MICHAEL BYRON—Large-scale paintings on cloth of mysterious landscapes, each one with a sculpture containing a lighted candle in front of it, thru 11/10. Willard, 29 E. 72nd (744-2925).

LOREN CALAWAY—Wood sculptures that resemble desks and other kinds of furniture, thru 11/3. Hoeffel & Co., 1020 Madison (734-5505).

ROBERT CRONIN—Sculptures constructed of tin-plate and wire, painted in unexpected colors, thru 11/3. Gimpel & Weitzenhoffer, 1040 Madison (628-1897).

MICHAEL DAVID—New paintings, thru 11/15. Knoedler, 19 E. 70th (794-0550).

STEPHEN DE STAEBLER—Bronze and ceramic sculpture, thru 11/24. CDS, 13 E. 75th (772-9555).

MICHAEL GOLDBERG—Abstract paintings from the '50s, 10/31-12/1. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

LUISE KAISH—Painterly collages that refer to landscape, thru 11/3. Staempfli, 47 E. 77th (535-1919).

ARISTODIMOS KALDIS—Brightly-colored paintings of Aegean landscapes, thru 11/3. Kouros, 831 Madison (879-5434).

Y.Z. KAMI—Figurative paintings and drawings, 11/1-12/1. Taghina-Milani, 1080 Madison (570-6173).

RICHARD KILLEEN/JAN STALLER—Pictorial images cut out of aluminum and painted/Color photographs of urban night life. 10/30-12/1. Urdang, 23 E. 74th (288-7004).

ZBIGNIEW KUPCZYNSKI—Paintings and oil pastels in a series entitled "Illuminations," 11/1-12. Carimoor, 20 E. 76th (772-1701).

LE CORBUSIER—Paintings, drawings, and collages from 1921-1956, thru 11/24. Fourcade, 36 E. 75th (535-3980).

LE CORBUSIER—Paintings, collages and drawings from 1922-1962, thru 12/1. Prakapas, 19 E. 71st (737-6066).

GRAINGER MCKOY—Wood carvings of shore birds and upland game birds, 10/30-11/24. Coe Kerr, 49 E. 82nd (628-1340).

VALI MYERS—Color drawings by an Australian-born artist, thru 11/10. Lessing, 130 E. 82nd (288-6701).

ROY NICHOLSON—Paintings and drawings of goldfish as they move beneath a pond's frozen surface, 10/30-11/30. Marymount Manhattan Collage, 221 E. 71st (472-3800).

JOHN PARKS/TIM PRENTICE—Landscape paintings of England/Recent sculpture. Thru 10/31. Stone, 48 E. 86th (988-6870).

JULES PASCIN—Paintings, watercolors and pastels, thru 11/17. Perl, 1016 Madison (472-3200).

MAX PECHSTEIN—Paintings, watercolors, and drawings by this German Expressionist, as well as works by other Brucke artists, including Heckel, Kirchner, Nolde, others, thru 12/31. La Boetie, 9 E. 82nd (535-4865).

RENOIR-GUINO—Sculpture from the Renoir-Guino estate, original letters, and photographs by Willy Maywald, thru 12/1. Facade, 1044 Madison (744-4997).

OLGA ROZANOVA—A collage series by a Russian Avant-garde artist, thru 11/30. Carus, 872 Madison (879-4660).

JON SCHUELER—New paintings, 11/3-29. Sachs, 980 Madison (734-7795).

MANFRED SCHWARTZ—Paintings and works on paper in the pointillist style this artist was best known for, thru 11/8. Weintraub, 992 Madison (879-1195).

RITA SIMON—A multi-media installation titled, "A Tribute to Picasso," thru 11/10. Foxworth, 33 E. 65th (772-3460).

CY TWOMBLY—Paintings and drawings, from 1952-1984, thru 11/3. Hirschl & Adler Modern, 851 Madison (744-6700).

UTAMARO—Paintings depicting the "Golden Age" in Japan, during the last part of the 18th century, thru 12/1. Ronin, 605 Madison (688-0188).

HERK VAN TONGEREN—New bronze sculptures, thru 11/10. Cordier & Ekstrom, 417 E. 75th (988-8857).

TAD WILEY—Abstract wall pieces painted with marine enamel, thru 11/24. Cecil, 16 E. 72nd (517-3605).

PHYLLIS YES—Functional art furniture, thru 11/17. Steinbaum, 903 Madison (734-3373).

57th Street Area

ABE AJAY/EMMET EDWARDS—Recent constructions and collages/Watercolors from 1930-1940. 11/3-28. Deutsch, 20 W. 57th (765-4722).

JOSEF ALBERS—A commemorative exhibition of paintings, thru 11/3. Janis, 110 W. 57th (586-0110).

NATVAR BHAVSAR—Color-field paintings and works on paper, thru 11/17. Getler/Pall/Saper, 50 W. 57th (581-2724).

PETER BISCHOF—Etchings by a Viennese artist, thru 11/10. Austrian Institute, 11 E. 52nd (759-5165).

RICHARD BOSMAN—Paintings that have as their subject matter mysterious images of India, myths, and man's struggle with the forces of nature, thru 11/10. Alexander, 20 W. 57th (757-3721).

CLAUDIO BRAVO—Recent paintings and works on paper, thru 11/3. Marlborough, 40 W. 57th (541-4900).

TOM BUTTER—Abstract sculptures made of fiberglass and resin, 10/30-11/24. Borgenicht, 724 Fifth (247-2111).

WILLIAM CLUTZ—Pastel drawings of Los Angeles and Chicago, 11/3-30. Tatistcheff, 50 W. 57th (664-0907).

ARTHUR G. DOVE—Paintings, drawings, watercolors and collages, 11/3-12/29. At Dintenfass, 50 W. 57th (581-2268), Salander-O'Reilly, 22 E. 80th (879-6606), and Mathes, 851 Madison (249-3600).

RAOUL DUFY—Paintings, drawings, tapestries, watercolors, furniture and ceramics, 11/2-24. Solomon, 724 Fifth (757-7777).

MICHAEL EISENMAN—Recent landscape paintings of Utah and the Berkshire mountains in Massachusetts, thru 11/3. Haber Theodore, 24 W. 57th (541-9393).

HELEN FRANKENTHALER—Works on paper from 1983-1984, thru 11/3. Emmerich, 41 E. 57th (752-0134).

JED GARET—Paintings and drawings, thru 11/3. Miller, 724 Fifth (246-1625).

LEON GOLDIN—Paintings and drawings, thru 11/10. Kraushaar, 724 Fifth (307-5730).

HAROLD GREGOR—Paintings of Illinois farm country, thru 11/10. De Nagy, 41 W. 57th (421-3780).

RAYMOND HAN—Still life paintings, thru 10/31. Schoelkopf, 50 W. 57th (765-3540).

DAVID HOCKNEY—New panoramic paintings, some measuring 20 ft. in width, also drawings and photocollages, thru 11/3. Emmerich, 41 E. 57th (752-0124).

MALVINA HOFFMAN—Small bronze sculptures, as well as works by her contemporaries, including Gertrude Vanderbilt Whitney, others; thru 12/8. Berry-Hill, 743 Fifth (371-6777).

WILL INSLEY—Early "Wall Fragments," thru 11/3. Protetch, 37 W. 57th (838-7436).

LILA KATZEN—A sculptural installation based on Mayan archeological sites, thru 11/24. Rosenberg, 20 W. 57th (757-2700).

ROCKWELL KENT—Twenty-two drawings covering a twenty-year span of this artist's work, thru 11/16. Harbor, 24 W. 57th (307-6667).

MICHAEL KESSLER—Dense, luminous abstract paintings on wood and masonite, thru 11/3. Tilton, 24 W. 57th (247-7480).

ELLERY KURTZ—Paintings of torn posters in a series called "Fragments," thru 11/17. Crispo, 41 E. 57th (758-9190).

CHARLES LUCE—"Charts, Signs, Permutations"—gouache paintings that have pictographic silhouette images in them, thru 11/17. Ross, 162 W. 56th (307-0400).

JOHN MARIN—Paintings, 10/30-11/24. Kennedy, 40 W. 57th (541-9600).

ANDRE MASSON—Paintings and works on paper, thru 11/3. Herstand, 24 W. 57th (664-1379).

HENRY MOORE—Sculpture, drawings and graphics, thru 12/1. Heidenberg, 50 W. 57th (586-3808).

ELIZABETH MURRAY—Lithographs from 1980-1984, thru 11/17. Alexander, 20 W. 57th (757-3721).

ANTINE NIVOLA—Female figures, carved or cast in travertine, bronze, wood and cement, in a series called "Sardinian Windows," 10/30-12/22. Washburn, at 42 E. 57th and 113 Greene (753-0546).

ALFONSO OSSORIO—"Bioscapes"—sculpture and works on paper, thru 11/3. Oscarsson Hood, 41 W. 57th (750-8640).

IRENE RICE PEREIRA—Geometric abstractions from the '50s and '60s, thru 11/24. Zarre, 41 E. 57th (752-0498).

MATT PHILLIPS—Monotypes and handcolored etchings of flowers, interiors, figures, Moroccan landscapes, thru 11/3. Pearl, 38 E. 57th (838-6310).

MIKLOS POGANY—Large-scale abstract paintings; works on paper, thru 10/31. Munroe, 56 W. 57th (246-9616).

KATHERINE PORTER—Abstract paintings, thru 11/10. McKee, 41 E. 57th (688-5951).

THEODORE ROSZAK—Photograms of the 1930's, thru 11/10. Zabriskie, 724 Fifth (307-7430).

PETER SAUL/MATTA—Recent paintings of Ronald Reagan and others/Drawings from his early American years, from 1939-1948. Thru 11/15. Frumkin, 50 W. 57th (757-6655).

JULIAN SCHNABEL—Large-scale paintings, some on velvet, others with broken plates, 11/2-12/1. Pace, 32 E. 57th (421-3292).

SUSAN SHATTER/MAURICE GROSSER—Landscape paintings by both, thru 10/31. Fischbach, 24 W. 57th (759-2345).

ROBERT SIYARD—Paintings of artists in their studios, 10/30-12/1. Midtown, 11 E. 57th (758-1900).

JANET STAYTON—New works on paper, thru 11/21. Heesy, 50 W. 57th (245-1420).

PHILIP TRUSTUM—Large scale figurative paintings with a "layered" surface, thru 10/31. Kornblee, 20 W. 57th (586-1178).

ESTEBAN VICENTE—New paintings, 10/30-12/1. Gruenebaum, 38 E. 57th (838-8245).

VELOY VIGIL—Paintings by an artist from the Southwest, thru 11/8. Segal, 63 E. 57th (486-2297).

JOHN WILDE—Landscape, figure and still life paintings with an element of fantasy, thru 11/10. Findlay, Jr., 41 E. 57th (486-7660).

East Village

VITO ACCONCI—New work from the series, "Storage Units for People and Things," 11/1-25. Nature Morte, 204 E. 10th (420-9544).

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ART

SCOTT BELL—Abstract paintings with sharply contrasting areas of color, thru 11/11. Area X, 200 E. 10th (477-1177).

BOBBY G—Paintings of large, brightly-colored figures outlined in silver, depicting residents of the Lower East Side, 11/1-25. Semaphore East, 157 Ave B (475-2130).

PIERRE CUVELIER—New paintings and prints, thru 11/4. B-Side, 543 E. 6th (477-6792).

ROBERT GREENE—Small-scale paintings of landscapes in New Jersey and Long Island, on canvas and masonite, thru 11/11. Gare, 204 E. 10th (475-8701).

WERNER HOEFELICH—Monochromatic portraits and still life paintings, on canvas and masonite, 11/2-25. Salvador, 216 E. 10th (228-3165).

STEPHEN LACK/DAVID WOJNAROWICZ—Paintings about power and despair, with imagery taken from the media/An installation combining sound, painting and sculpture. 11/1-25. Gracie Mansion, 167 Ave A (477-7331).

DOMINIQUE PHILBERT—Graffiti paintings, thru 11/7. Fun, 254 E. 10th (473-4606).

SANTINO—New paintings on vinyl with provocative captions, thru 11/4. Vox Populi, 511 E. 6th (254-4791).

ROBIN WINTERS—Paintings that show this artist's droll sense of humour, thru 11/11. David, 436 E. 9th (533-2050).

MICHELE ZALOPHANY—Large charcoal drawings, thru 11/4. P.P.O.W., 216 E. 10th (477-4084).

SoHo and Tribeca

DENNIS ADAMS—Pieces combining large format photography and text in the manner of a typical kiosk, thru 11/3. The Kitchen, 59 Wooster (925-3615).

IDA APPLEBROOG—Small serial strip paintings and two large paintings that deal with inmates, and with the concept that we are all inmates in a metaphorical sense, thru 11/24. Feldman, 31 Mercer (226-3232).

JOHN BELLANY—Paintings that evoke the Celtic mythology of this artist's Scottish sea-faring background, thru 11/8. Esman, 121 Spring (219-3044).

STEFANY BLYN/JOAN GARDNER—Paintings by both. Thru 11/3. 55 Mercer (226-8513).

VIVIAN E. BROWN—Large abstract paintings and monoprints that refer to landscapes, 11/3-28. Soho 20, 469 Broome (226-4167).

OTTO COENEN—56 paintings and works on paper by a German Constructivist, 11/1-24. Sander, 51 Greene (219-2200).

CHUCK CONNELLY—Paintings of cityscapes, jagged buildings, complex architectural sites, amusement park structures, thru 10/31. Nosei, 100 Prince (431-9253).

MAX COYER—New synthetic paintings, thru 11/10. Harm Bouckaert, 100 Hudson (925-6239).

JAMES G. DAVIS—Disquieting paintings that show conflict between the animate and inanimate, man and his environment, thru 11/3. Germans Van Eck, 420 W. Broadway (219-0717).

FRED ESCHER—Landscape paintings that recall such painters as Friedrich and Tanguy, thru 11/3. Lurie, 112 Greene (966-3864).

HELMUT FEDERLE—New paintings, thru 11/15. Gibson, 568 Broadway (925-1192).

DALE FRANK—Paintings that reflect an obsessive experience through their complexity, thru 11/7. Knowlton, 153 Mercer (431-8808).

PAUL GEORGES—Figurative paintings, thru 11/10. Manhattan Art, 81 Greene (219-2007).

JUDY GLANTZMAN/PENNELOPE GOOD-FRIEND—Drawings/Photographs. 11/1-30. Windows on White, 62 White.

MARY GRIGORIADIS—Paintings and drawings from the "Monument" series, thru 11/3. A.I.R., 63 Crosby (966-0799).

TOM HOLLAND—Wall-works and 3-dimensional paintings, 11/3-24. Cowles, 420 W. Broadway (925-3500).

CHARLES LUCE—Paintings on paper, silkscreens, lithographs, thru 11/10. At Meyer, 477 Broome (925-3527), and at Nichols Printmakers, 83 Grand (226-1243).

HENRI MICHAUX—A survey of over forty works from 1959 to the present by this French artist/poet, thru 11/3. Thorp, 103 Prince (431-6880).

PIET MONDRIAN—"The Wall Works, 1943-44"—rectangular cards of red, yellow, blue, gray and white that the artist tacked to his studio wall, and were later

reassembled by artist Harry Holtzman for a show at MOMA in 1983. Thru 11/24. Carpenter & Hochman, 420 W. Broadway (219-0010).

BRUCE NAUMAN—Recent sculpture in several mediums, including plaster, neon and granite, thru 11/3. At Sperone Westwater (431-3685) and Castelli (431-6279), 142 Greene.

SAUL OSTROW—Paintings, drawings, sculptures and decorative motifs, thru 11/3. Freidus/Ordover, 70 Greene (925-0113).

STEPHEN PEARSON—"The History of Domestic Flight"—sculpture created for the 19th century Smithsonian Building, thru 11/3. Storefront, 51 Prince (431-5795).

JOSEPH RAFFAEL—Portraits of the artist's family, self-portraits, as well as paintings of lilies and fish, 11/3-12/6. Hoffman, 429 W. Broadway (966-6676).

ROBERT RAUSCHENBERG—New works on canvas, thru 11/10. Sonnabend, 420 W. Broadway (966-6160).

MIGUEL ANGEL RIOS—Abstract paintings, thru 11/18. Allen/Wincor, 110 Greene (966-1531).

WALTER ROBINSON/DUNCAN HANNAH—New paintings by both, thru 11/3. Semaphore, 462 W. Broadway (228-7990).

TERRY ROSENBERG—Paintings, drawings and sculpture, thru 11/24. Stoler, 13 White (966-5090).

CLAIRE SEIDL—Paintings with imagery that recalls whirlpools, twisting branches, heavy stones, claustrophobic undergrowth, thru 12/1. Rosenberg, 115 Wooster (431-4838).

JOEL SHAPIRO—New sculpture, 11/1-29. Cooper, 155 Wooster (674-0766).

CHARLES SIMONDS—"Houseplants and Rocks"—new clay sculpture, thru 11/10. Castelli, 420 W. Broadway (431-5160).

ANNE TABACHNICK—Paintings of the Caribbean, 10/30-11/17. Ingber, 460 W. Broadway (674-0101).

ATHENA TACHA—Drawings and maquettes in a series titled, "Massacre Memorials and Other Public Projects," thru 11/17. Hutchinson, 138 Greene (966-3066).

KES ZAPKUS—Paintings, drawings, watercolors and prints from 1982-1984, all dedicated to the topic, "Children of War," 11/3-24. Weber, 142 Greene (966-6115).

ZUSH—Three large paintings showing attenuated, disjointed figures engaged in ambiguous activities, thru 11/7. Kind, 136 Greene (925-1200).

Other

CARL APFELSCHNITT—New paintings, thru 11/23. Tower, 45 W. 18th (620-0505).

DELIA CUGAT—Paintings of ethereal figures in barren landscapes, thru 11/16. Martin, 213 E. 49th (980-8104).

JOYCE KOZLOFF—A proposal for a mural in the Harvard Square Subway Station, which will be an architecturally-scaled mosaic composed of hand-painted earthenware tiles, thru 12/9. P.S. 1, Institute for Art and Urban Resources, 46-01 21st St. Long Island City, Queens.

RICHARD MILANI—New paintings and drawings, thru 11/17. Brandt, 45 Bond (475-2224).

CLAES OLDENBURG—Drawings, maquettes and watercolors tracing the evolution of the sculpture, "Standing Mitt with Ball," thru 11/4. Wave Hill, 675 W. 252nd (549-2055).

PAUL RAND—A fifty-year retrospective of his typography and graphic design, thru 11/16. International Typeface Corporation, 866 Second Ave. (371-0699).

RAPHAEL SOYER—Paintings of New York and its inhabitants, thru 11/9. Cooper Union, 7th and Third (254-7474).

GROUP SHOWS

Madison Avenue and Vicinity

CASTELLI GRAPHICS—4 E. 77th (288-3202). New drawings by gallery artists, thru 11/3.

DAVIS & LANGDALE—746 Madison (861-2811). British drawings and watercolors from 1890-1945, by such artists as Vanessa Bell, Duncan Grant, Lucien Freud, others; 11/1-29.

ELKON—1063 Madison (535-3940). "La Femme"—works by Arp, Balhaus, Giacometti, Maillol, Matisse, others; thru 11/24.

GROUPE CLUB—47 E. 60th (838-6690). "Pochoir: Color Illustration by Stencil," with works by Bakst, Delauney, Man Ray, Picasso, others; thru 12/1.

HIRSCHL & ADLER—21 E. 70th (535-8810). Paintings of the American West by Bingham, Catlin, Eakins, Inman, Remington, others; thru 11/17.

SCULPTURE CENTER—167 E. 69th (879-0430). Works by sculptors who use wood as their medium, including Driscoll, Ferrara, Hopkins, Marisol, others; 10/30-11/27.

STONE—48 E. 86th (988-6870). Works by de Kooning, Gorky, Havard, Kline, Thiebaud, others; 11/3-20.

TAITTINGER—1089 Madison (570-6767). 19th & 20th century French paintings by Bonnard, Boudin, Manquín, Signac, Utrillo, others; thru 12/22.

YORK—21 E. 65th (772-9155). Works on paper by American artists, including Audubon, Burchfield, Dove, Sheeler, others; 11/1-12/1.

57th Street Area

FRENCH—41 W. 57th (308-6440). "Mood in Landscape," with paintings by Birmelin, Chaet, Downes, Sultan, others; thru 11/24.

MARKEL—50 W. 57th (581-1909). "How I Spent My Summer Vacation," with works by Bauer, Borstein, Herman, Kassel, Tuschman, others; thru 11/3.

SCHOELKOPF—50 W. 57th (765-3540). Recent still life paintings by Anderson, Bailey, Gillespie, Han, Ingle, others; 11/3-12/5.

East Village

P.S. 122—150 First (677-5280). "The Rapturist Painting Exhibition," with works by Butler, Huddleston, Irish, Ryan, Szczepanek; 11/3-25.

WOLFF—513 E. 6th (460-5844). Masks in paper, wood, glass, clay and other media by Aufiero, Kurtzman, Leit, Schactman, Way, others; thru 11/4.

Soho and Tribeca

ARTISTS SPACE—223 W. Broadway (226-3970). "Selections from the Artists File"—works by Ashford, Diamond, San Clementi, Zalopany, others; 11/3-12/1.

EXIT ART—578 Broadway (966-7745). "Fantastic Landscape," with paintings by Bruskin, Gelb, Kever, Meyer, Singley, others; thru 11/3.

49th PARALLEL—420 W. Broadway (925-8349). Paintings by Alexander, Gernie, Johnson, Meigs, Tod, Witasalo; thru 11/24.

HAND IN HAND—568 Broadway (219-1844). Works by Beal, Bess, Gorchov, Havard, Hofmann, Resnick; thru 11/30.

HENRY STREET SETTLEMENT—466 Grand (598-0400). "Art Against Apartheid," with works by Baranick, Edelson, Golub, Spero, Stevens, others; thru 11/19.

HIRONDELLE—476 Broome (925-1538). Inaugural show, with works by Helander, Hersey, Mochary, Perich; thru 11/9.

METRO PICTURES—150 Greene (925-8335). Paintings by four German painters, thru 11/17.

Other

BERNARDUCCI—17 E. 17th (206-7578). "North by Northwest," with works by Bennet, Gordon, Kever, Ross, Wojnarowicz, others; thru 11/3.

FASHION MODA—2803 Third Ave., Bronx (585-0135). Political issues in art by Cooling, Crash, Kever, Kostabi, Melamid, others; thru 11/6.

LOFT 7—Bush Terminal, 34th St. & Third Ave., Brooklyn. Works by 160 artists of the Park Slope Artists Council, thru 11/4, open Sat. & Sun. only, 12-6.

PRATT GRAPHICS CENTER—160 Lexington (685-3169). "The National Copier Art Exhibition," with works by 60 artists who use copier machines; thru 11/10.

P.S. 1—46-01 21st St., Long Island City, N.Y. (784-2084). "Underknown," curated by Henry Geldzahler, with works by Auerbach, Briggs, Brodie, Drummond, Murch, others; thru 12/9.

ROTUNDA—Brooklyn War Memorial, Cadman Plaza West at Orange St., Brooklyn (875-4031). Works by Viet Nam veterans, including Edelman, Headley, Nightlinger, Noli, Tabak; 10/30-12/7.

STORM KING ART CENTER—Mountainville, New York (914-534-3115). "20th-Century Sculpture: Se-

lections from The Metropolitan Museum of Art" with works by Calder, Di Suvero, Moore, Smith, others, also a group of outdoor sculptures by Louise Nevelson; thru 10/31.

Photography

TOM ARNDT—Photographs of the Mondale-Ferraro campaign, thru 12/1. Manes, 177 Prince (505-5722).

SANDRA BAKER/CONNIE SULLIVAN—Cibachrome prints of dream-like moments/Photographs of nature and found objects as metaphors. Thru 11/24. Neikrug Photographica, 224 E. 68th (228-7741).

CARIMOOR—20 E. 76th (772-1701). Works by Polish photographers, including Berman, Dederko, Hartwig, Kryzwoblocki; thru 11/10.

DOG MUSEUM OF AMERICA—51 Madison (696-8351). "The Dog Observed: Photographs, 1844-1983." Works by Curtis, Horst, Kertesz, Lartigue, Nixon, Wegman, others; thru 11/30.

FEDERAL HALL NATIONAL MEMORIAL—26 Wall (269-2710). "Lower Manhattan—A Community in Transition," with photographs by Fausty, Fink, Freedman, Malave, Old, Rose, Rubin; thru 11/9.

TRUDE FLEISCHMAN—Portraits taken in Vienna in the '20s and '30s, and in New York in the '40s, thru 11/15. Pfeifer, 568 Broadway (226-2251).

JULIANNA FREEHAND—Infrared photographs of male and female nudes in a series titled, "Elizabeth's Dream," thru 11/9. Photo Center, 721 Broadway (598-3939).

LEE FRIEDLANDER—Large photographs, thru 11/3. Zabriskie, 724 Fifth (307-7430).

HAMILTON—19 E. 71st (744-8976). Photographs by Abbott, Adams, Watts; 11/1-30.

HORST—Black-and-white photographs from the 1930's to the present, thru 11/24. Staley-Wise, 177 Prince (777-1590).

HORST/ANSEL ADAMS—A major retrospective of photographs, encompassing fashion, portraiture, travel and interiors/Images taken between 1935 and 1981, including some of his favorite works printed for museum collections. Thru 11/4. International Center of Photography, 1130 Fifth (860-1783).

MIKAEL LEVIN—Landscape photographs of France, Israel, Sweden, Norway and the American Southwest, thru 11/30. Harder, 37 W. 57th (308-0043).

PACE/MACGILL—11 E. 57th (759-7999). Photographs of Democratic National Conventions by Robert Frank; also works by Paul Strand, Nicholas Nixon, thru 11/24.

FRANCESCO SCÁVULLO—Fashion portraits, thru 12/1. Light, 724 Fifth (582-6552).

NEIL SELKIRK—Large-scale black-and-white portraits and landscapes, thru 11/30. Books & Co., 939 Madison (737-1450).

BILL STANTON—Black-and-white photographs of daily life in Nicaragua, thru 11/2. Popular Photography, 1 Park (503-3700).

JOEL STERNFELD—Recent photographs of American landscapes, thru 11/3. Wolf, 30 W. 57th (586-8432).

VAL TELBERG—Photomontages, both vintage and recent, 11/1-12/8. Miller, 38 E. 57th (319-1800).

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.-Sat. 10-5. \$1.50, seniors & children 75 cents. Rudy Auto Retrospective; thru 11/3.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution \$3; children \$1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India...Asante: Kingdom of Gold; thru 3/17.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan... Masters of Japanese Calligraphy: 8th-19th Century; thru 1/6.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10:30-4:30, Sun. 11-4:30 \$1.50, students and seniors \$1...George Rickey Sculpture Installations; thru Oct...Arctic Vision: Art of the Canadian Inuit; 10/30-11/29...Robert Barsamian; 10/30-11/29.

OPENING

Come celebrate the fascinating artistry of Orrefors at the new Gallery Nilsson. Glassworks by Anne Nilsson and Erika Lagerbielke will be featured through December.

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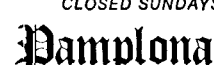


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ART

BROOKLYN MUSEUM—188 Eastern Pkwy. (638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. \$2 suggested donation; students \$1. The Emily Winthrop Miles Collection of Wedgwood... Gowns by Grés; thru 1/6... Thunderstruck Landscape; thru Nov... Gary Bukovnik: Monotypes; thru 12/2... Taj Worley: Prints 1976-1984; thru 12/2... Six in Bronze; thru 1/6... Light of Asia: Buddha Sakayamuni in Asian Art; 11/1-2/10.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5, \$2; seniors & students \$1, free Tues. after 5. Damask: a selection of historic and contemporary silk, linen and wool fabrics in damask weave; thru 11/4... Objects of Adornment: Five Thousand Years of Jewelry from the Walters Art Gallery, Baltimore; thru 1/6.

FRANCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.-Fri. 10-4 Free. A city landmark, period rooms, Washingtonia, etc... The Legacy of Lafayette; thru 6/15.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; \$1 students and seniors 50 cents. Sun. 1-6; \$2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. \$3, students and seniors \$1.75. (Free Tues. 5-8). Modern Masters... Will Insley: The Opaque Civilization, thru 11/25... Australian Visions: 1984 Exxon International Exhibition; thru 11/25... Horst Antes Sculpture; thru 11/25... Collection Gallery: Norris Embry; thru 12/16.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). \$6, children \$3. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit. The Hall of Honor, living memorial to American heroes... Grumman F-11 Tiger.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed., Thurs. noon-5, Tues. to 8, Fri. 11-3. Closed Sat., major Jewish Holidays. \$2.50, seniors and students \$1.50. Israel in Antiquity... Coins Reveal... Le-Hayyim-To Life! Cups of Sanctification and Celebration; thru Spring '85... Tefila—Dina Recanati Sculpture; thru 2/5... Larry Rivers - The History of Matzah: The Story of the Jews; thru 1/25... White City: International Style Architecture in Israel; thru 2/17.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution \$4; children & seniors \$2. Reinstalled galleries of Egyptian Art... The New Jack and Belle Linsky Galleries of European paintings, furniture, porcelain, bronzes, and jewelry... Greek and Roman Treasury... New Installations in the American Wing... Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D... Sports in Ancient Greece... New Galleries for Ancient Near Eastern Art... African Ivories; thru 12/30... Te Maori: Maori Art from New Zealand Collections; thru 1/6... The Etchings of James McNeill Whistler; thru 11/11... The Lithographs of James McNeill Whistler: The Gift of Paul Walter; thru 11/11... The Flame and the Lotus; thru 3/3... The John M. Crawford, Jr. Collection: Chinese Painting and Calligraphy; thru 6/16... van Gogh in Arles; thru 12/30... The Camera and the Photograph: Images in Light... Gold Illuminators - 1984; 10/30-11/30... Erastus Salisbury Field; 10/31-1/6... The Cloisters, Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tues.-Sat. 10:30-5, Sun. 1-5. \$2.50 suggested donation. Master European Drawings from the National Gallery of Ireland; thru 11/25... William Morris: The 150th Anniversary of his Birth; 11/25... Landscape Etchings by Rembrandt; thru 11/25... Manuscripts of Irish Authors; thru 11/25.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. \$2; seniors and students \$1; free Tues. eve. Erastus Salisbury Field; 10/31-12/9.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5, \$2; seniors and students \$1. Art and artifacts from North and South America, ancient to modern... Arctic Art of the Eskimo... Faces out of the Mists; thru 1/20... Out of the Mists: Northwest Coast Art; thru 12/29.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. \$3; \$2 students; \$1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily... See It Now: A Retrospective; thru 11/1.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... New Toy Gal-

lery... Rooms from the Home of John D. Rockefeller Sr... Queens, Courtesans and Cavaliers; thru 1/6... New York's Daring; thru 1/6.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. \$4.50; students \$3; seniors \$2. New West Wing... Color Photographs: Recent Acquisitions; thru Oct... Irving Penn: Retrospective; thru 11/27... 'Primitivism' in 20th Century Art: Affinity of the Tribal and the Modern; thru 1/15... Alvar Aalto: Furniture and Glass; thru 11/27.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I.U. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free... Works by Max Beckmann; thru 1/13.

NATONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). \$2, seniors and students \$1.50. Selections from the Permanent Collection... Arthur B. Carles: Painting With Color; thru 11/4.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8 (free 5-8). Tues.-Sun. 12-6. Closed Mon. \$2.50; students & seniors \$1.50, children free. Leon Golub Retrospective.

NEW YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5, \$2; children 75 cents. The World of Tiffany: The Neustadt Collection of Tiffany Lamps... Five New York Families; thru 11/18... Visions of Liberty; thru 1/13... Lost in the Shuffle: Playing Cards and Board Games from Bygone Days; thru 11/18... Fire-fighting on Parade: 1700-1865... The City Comes of Age: The Society Reminisces on its 180th Birthday; thru 2/3... Her Voice Was Heard: Women and Politics in America; thru 12/2... A Pageant of Heraldry in Britain and America; thru 1/27.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (661-7220). Daily ex. Sun. 10-6; some collections to 9. Fifty Years of American Poetry; thru 10/31... Censorship: 500 Years of Conflict; thru 11/5... The Center for Book Arts; The First Decade; thru 11/29.

QUEEN'S MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. The Abrah Collection: Six Henry Moore Sculptures; thru 11/30... Shirley Irons: Paintings; thru 11/4... Joseph Ternbach Conservator/Collector; thru 1/13... Activated Walls; thru 11/25.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs to 8 p.m., Sat.-Sun. 1-6. \$1; children 50 cents. Treasures from Harlem; thru 1/1... From the Studio: Former Artists-in-Residence, 1984 thru 1/1.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 1-8, Wed.-Sat. 11-5, Sun. 12-6. \$3, seniors \$1.50. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Print Acquisitions 1974-1984; thru 11/25... Blam! The Explosion of Pop, Minimalism, and Performance 1958-1964; thru 12/2... Robert Kushner: Paintings on Paper; thru 12/9. Whitney Museum at Philip Morris, 42nd at Park (878-2550). On 42nd Street: Artists' Visions; thru 12/26.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 11/1 at 7: Contemporary Art. On view from 10/27. 11/2 at 10 & 2: Contemporary Art: Part II. On view from 10/27. East, 219 E. 67th St. (570-4141). 10/30 at 6: Fine Oriental Rugs and Carpets. On view from 10/26. 10/31 at 2: Important Musical Instruments. On view from 10/26. 11/1 at 2: 19th & 20th Century American Illustrators and American Paintings. On view from 10/27.

DOYLE—175 E. 87th St. (427-2730). 10/31 at 10: Furniture and Decorations, including paintings, silver, porcelain and rugs. On view from 10/27.

PHILLIPS—406 E. 79th St. (570-4830). 10/30 at 2: Prints, Posters and Works by Louis Icart. On view from 10/27. 10/30 at 6: 20th Century Furniture, Silver and Related Decorative Arts. On view from 10/27. 10/31 at 11: American Illustrations. On view from 10/27. 10/31 at 2: 20th Century Paintings and Sculpture. On view from 10/27.

SOTHEBY'S—York Ave. at 72nd St. (606-7000). 10/31 at 2: Fine Printed and Manuscript Americana. On view from 10/25. 10/31 at 7, 11/1 at 10:15: Contemporary Art. On view from 10/26. 11/1 at 10:15 & 2: Important Paperweights from the Collections of the Corning Museum of Glass and Various Owners, The Turner Collection and the Franklin Schuell Miniature Paperweight Collection, Part II. On view from 10/27. 11/3 at 10:15 & 2: 19th Century Furniture and Decorations. On view from 10/27.

OTHER EVENTS

Happenings

THE NATIONAL HORSE SHOW is its official name, but "international" may be more accurate. The annual equestrian smash hit will be at Madison Square Garden 10/30-11/4, on its 101st visit. Daily events begin at 9 a.m. the first three days and Sat., with other shows those days at 1:30 and 7:30; Fri. times are 1:30 and 7:30, Sun. at 5:30 a.m., 1:30, 7:30. Horses and riders from home and abroad will turn up, and teams from Canada and Great Britain and the U.S. gold-medal-winners from the Olympics will compete, as individuals and teams. The Puissance Stake, the Grand Prix of New York, dressage events are some of the highlights. \$5 for morning and afternoon, \$8.50-\$30 evenings, \$8.50-\$22.50 weekend matinees.

HALLOWEEN CELEBRATIONS, they're not over yet. One of the favorite annual events, in the Bronx at the New York Botanical Garden, is the Haunted Greenhouse in the Conservatory, 10/30, 31, from 6 to 9. Costumed characters, eerie lights and music, and grinning jack o'lanterns to scare you. \$3, children and seniors \$1 (220-8700). "Bat Facts," a fitting title if ever there was one: The American Museum of Natural History, C.P.W. and 79th St. (873-1300), invites us to learn about the "glorious creature of the night," a far cry from the spooky one of witch-and-vampire fame. 10/30 at 7:30, zoologist Merlin Tuttle will tell all—did you know this "flying fox" can be as small as a bumblebee or have a wing span of six feet? \$5. Youngsters are out as usual, collecting for UNICEF on 10/31, and their theme this year is Halloween safety, with "Hello Kitty" the mascot who's helping out with tips like "Wait until you get home before eating your candy and treats". . . Again this week, the Urban Park Rangers are playing host for holiday gatherings. Register in advance for these: 10/30 at 7, wear a costume for a Halloween Ball and a walk in the dark, in Van Cortlandt Park, Bronx (548-7880). 10/30 at 6:30, Cunningham Park, Queens, another walk, with refreshments, costumes. 10/31 at 8, meet at Brooklyn's Grand Army Plaza arch for a lesson in seasonal astronomy, "Creatures in the Sky." Take a blanket (856-4210). Free. . . The Village Halloween Parade, fun to take part in or to just watch, is 10/31, rain or moonlight, and begins at 6 at Westbeth, west of Hudson St. and Abington Square, south of W. 12th. Route is along Bethune, Bleecker, W. 10th, to Fifth Ave. and to Washington Square Park, where the party goes on. New this year: fifteen bands, a full-rigged phantom ship, a 40-foot snake, a traveling theater piece performed by N.Y.U. students—as they march! . . . "An uncontrolled riot of fun," 10/31, is called simply "Halloween," at Theater for the New City, Second Ave. and 10th St. (254-1109). It's an outdoor-indoor benefit for the theater, and you'll find fire-eaters, jugglers, dancers, tarot-readers, and playwrights and actors judging costumes. Continuous entertainment from 7:30 to the wee hours. Rock bands and goblins, magic and spooks, much more. \$7.

REVELS AND CAUSES—Ruby Keeler will turn up—why not?—at an evening in her honor, a salute with entertainment and some rare film clips of the lady in action. "We Only Have Eyes for You, Ruby" is a Bandwagon show, at Merkin Concert Hall, 129 W. 67th St., 10/31 at 8. Paul Draper, Helen Gallagher, Bobby Short, Ann Reinking, Margaret Whiting, Julie Wilson and more will do their wonderful stuff. Tickets, \$23, \$30 (362-8719). Late notice: The Light Opera of Manhattan, 334 E. 74th St., will stage a benefit in memory of the late founder of the troupe, William Mount-Burke. Date is 10/29 at 8, and the opening half of the show will be scenes from the current *New Moon* production; after intermission, performers like Dance Theater of Harlem Workshop dancers, Honi Coles, Geraldine Fitzgerald, Kaye Ballard, and others will drop by to perform. \$60; \$100 for two. Check for availability (535-6310). . . Another performing marathon, where just about everybody shows up, is "Events for a New World," by Wave Foundation. 15 performing artists will be at Kamikaze, the rock club at 531 W. 19th St., 11/3 from 9 p.m. to 2 on Sun. morning. Dancers, musicians, groups, performance artists will have a ball, appearing for a first-time, first-served audience. Doors open at 9; phone first (467-2725).

SALES OF NOTE—"House Plants Around the World, the annual sale in this specialty by the Horticultural

Society, 128 W. 58th St., is on for 11/2, 3, and 4, 10 a.m.-6 p.m. Admission is \$2, and you can ogle and take home some gorgeous cacti, bromeliads, orchids, and begonias, along with more exotic flora. Another lure: experts in all this will be on hand to answer queries. . . Holiday shopping is among us, calendar or no, and every sale from now on should offer us lots of thoughts and notions. For instance: Amish quilts and other hand-crafted things from Lancaster County, Pa., will be part of a show and sale at the Park Avenue Christian Church, Park Ave. and 85th St., 11/2, noon-9; 11/3, 10-4. Admission's free, and lots of these lovely wares are museum-quality. There are Christmas decorations, toys, pillows, floral arrangements, and more. Proceeds benefit the Heartsease Home. . . The Eger Nursing Home, 140 Meisner Ave., S.I. (718-979-1800), is holding its holiday fair 11/2, 9-5. Handmade items, foods, a plant table, modern crafts, and children's things. Bus service from Brooklyn (call for directions).

ON THE MID-FALL CALENDAR: Sir Stephen Spender is in New York, where'll he be teaching at Brooklyn College for the term. This week he'll give two readings from his poems. 11/1, noon-3, he'll be at the Student Union Building of the College, where admission is free; and 11/5, he will visit the Poetry Center of the 92nd Street-Lexington Ave. Y (427-6000); \$6 here, and the time is 8. . . There's a major photography exposition this weekend, 11/1, 2, 3, at the Roosevelt Hotel, Madison Ave. at 45th St. Host is the Association of International Photography Art Dealers, and one can see and buy the works of 19th-century lens artists, as well as work by today's best. Sixty dealers will be on hand to display, answer questions, and even give a few pointers on print evaluation. There's a preview 11/1 at 6; \$75. For the other days, admission is \$15 and includes seminars as well as the exhibit: Fri. and Sat. 9 a.m.-8 p.m. (867-2290). . . Our own version of England's Brighton Run, the vintage-car rally, happens again 11/4, at Herald Square, Broadway-Sixth Ave. and 34th St., 9-11 a.m. 150 cars are expected, some of them really glamorous, others just charmingly antique. Route from Macy's is via Fifth to Washington Square, down Broadway to City Hall, across the Brooklyn Bridge, and all the way out to Manhattan Beach. . . The McBurney YMCA, 215 W. 23rd St., is in the midst of a performing-arts harvest (drop by for the full schedule, and see Concerts listings, this issue). 11/2, there'll be a Traditional Country Fiddlers' Convention & String Band Contest, beginning at 2 with free workshops; then the contest proper, at 4:30, and a dance party at 8 (\$5). (741-9229). . . Know any petanque fanciers? That's a game like the Italian bocce, and there's a membership tournament 11/4 at 11 a.m. in Washington Square Park, foot of Fifth Ave., at the Thompson St. side. . . Jean-Claude Killy, Phil Mahre, Bill Johnson, and other star skiers, will be on hand for the New York Ski and Travel Show, 11/1-4 at the Seventh Regiment Armory, Park Ave. and 67th St. Along with show-and-tell sessions by ski-area reps, equipment people, and teachers, there'll be entertainment, and demonstrations by experts. 6-11 Thurs.; 4-11 Fri.; 11-9 Sat.; 11-7 Sun. \$5.

Tours

HISTORIC BROOKLYN HEIGHTS, with Joe Hores of Pace U. (488-1664, weekdays). 11/4 at 2, meet on the front steps of Pace, across from City Hall, adjacent to Park Row. Walk begins with a stroll across the Brooklyn Bridge. \$4.

MILLIONAIRES' ROW, New York's Gold Coast. A New York Walk-About (582-8083, weekdays). 11/4 at 11 a.m. or 2 p.m., meet on the N.E. corner of Fifth Ave. and 58th St. \$5.

THE OLD DUTCH HOMESTEADS OF BROOKLYN—Tour by bus with the L.I. Historical Society, based on its current exhibition. Includes entry into several of the houses. 11/4 at 1, meet at the Society, 128 Pierrepont St. (624-0890). \$5.

MUNICIPAL ART SOCIETY (935-3960). "Brooklyn's Ethnic Neighborhoods" tour, 11/3 at 10 a.m., meet at the Urban Center, Madison Ave. at 51st St., for a tour to Atlantic Ave. and Cobble Hill; \$10, not including lunch at a local restaurant. . . 11/4 at 1 p.m., "The City Transformed: Fifth Ave.," meet at Fifth Ave. and 34th St. entrance of B. Altman. \$12.

SOHO ARTISTS' STUDIOS, with the Floating Gallery. See prints and sculpture by local-area artists. 11/3 at 1; phone 254-3690 for meeting place. \$7.

TOURS WITH THE 92ND STREET Y—Pre-registration required for all (427-6000, ext 179). 10/29 at 5:45, a visit to Phillips, the auction house; \$10. . . 11/1 at 1, a "Walking Gourmet" tour of the Lower East Side; \$8. . . 11/4 at 1: A pre-election special, "Politics of New York (and the Nation)." \$8. . . 11/4 at 11 a.m.: Jewish Williamsburg, a walk in the Chassidic Brooklyn neighborhood; \$8. . . 11/4 at 11 a.m.: "Art and Redevelopment in L.I. City," including Hunter's Point, and studio-gallery spaces at P.S. 1; \$8. . . 11/5 at 3:30, an "Afternoon Tea" visit to the Berkshire Place Atrium; \$18.

DOORWAY TO DESIGN—Tour furniture and fabric collections, with design consultant Sheila Sperber (339-1542 or 376-6161). 10/31, 11/12, 1/5, 10 a.m.-12.30. \$15.

SOUTH STREET SEAPORT—Hours: daily 10-10. There is a variety of tours, of both the ships and the historic area itself. Phone 669-9400 for complete schedules and prices. Some tours are included in admission to museum buildings. There are tours of the buildings daily, between noon and 4.

GREENWICH VILLAGE—Seven days a week, at 11 a.m. and 2 p.m., for two hours; reservations only (226-1426; \$5; under 16, \$3.50).

URBAN PARK RANGERS—See also Halloween Happenings, above. Tours and workshops, all free unless noted. Bronx (548-7880): 11/2 at 11 a.m., a Fall Fest in Van Cortlandt Park; tree-identifying, acting, feeding a snake. 11/4 at 1, take your "exotic" pet (no dogs or cats) to Crotona Park's boathouse (589-0096) for a pet show, with prizes in many categories. . . Brooklyn (856-4210): 11/3 at 1, meet at Willink entrance of Quaker Hill Cemetery, Ocean and Flatbush Aves., to explore the life and death cycles of plants. . . Manhattan (397-3091): 11/3 at 2, meet at 110th St. and Manhattan Ave. to see Olmsted and Vaux's Morningside Park. 11/3 at 1, for a walk along the nature trail in Inwood Hill Park, meet at Tablet Rock, following the signs from the Isham and Seamen Sts. entrance. 11/4 at 2, a photography tour in the south end of Central Park; meet at the Dairy, west of the Zoo at 65th St. . . Queens (699-4204): 11/3 at 1, for children 5-12, a session on the change of seasons, as seen in games and stories. . . Staten Island (442-1304): 11/3 at 4, meet at Clove Lakes Park boathouse for a stroll focusing on natural and cultural history. 11/4 at 10 a.m., a cycle tour of the north shore; must pre-register.

PROSPECT PARK'S TRAIL OF THE WATERS, with the Prospect Park Environmental Center (788-8500). 11/3 at 1; meet at the Picnic House, Long Meadow, inside the park from Fifth St. and P.P.W. \$2.

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill tells you how to find it and use it, in various outdoor places. 11/3, Inwood Park, Manhattan. 11/4, Forest Park, Queens. Noon-4; \$15; phone 291-6825 for meeting places. \$15.

MAGICAL PLANT WALKS, with Madeline Greene (777-5658). Learn to identify and how to use wild plants. 11/3, South Shore, Queens. Phone for meeting place; \$12.

Sports

FOOTBALL—Jets, at Giants Stadium, Meadowlands, E. Rutherford, N.J. (212-421-6600). \$15, single seats only. 11/4 at 4, vs. Miami. 11/11 at 1, vs. the Colts.

HOCKEY—N.Y. Islanders, at Nassau Coliseum, Uniondale, L.I. (516-794-9100). \$15-\$24. 10/30 at 8:05, vs. Rangers. 11/6 at 8:05, vs. St. Louis. . . N.Y. Rangers, at Madison Square Garden (564-4400). \$8-\$19. Next home game, 11/7, vs. Washington.

HORSE RACING—The thoroughbreds are at Aqueduct, Queens (718-641-4700); daily except Tues., post time at 12:30. \$2, \$5. Featured races: 11/3, L.I. Handicap; 11/4, Pilgrim; 11/5, Discovery.

Children

HALLOWEEN RALLY AND PARADE, by the children of Greenwich Village Neighborhood School, for the benefit of UNICEF. 10/31, beginning at 1:15 with

OTHER EVENTS

a parade, from the schoolyard, 219 Sullivan St., around Washington Square Park. The theme this year is international peace, with appropriate flags and costumes.

RAPUNZEL, a musical fairy tale. Village Performers Theatre, 98 A Third Ave. at 13th St. (505-6601). Sat. at 2, Sun. at 1. \$5, \$7.50 adults.

AESOP'S FABLES, by Rainbow Puppet Works, featuring "The Town Mouse and the Country Mouse," others. Washington Square Church, 133 W. 4th St. (924-4544). 11/3 at 2:30. \$3.

EYORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634) and 1066 Madison Ave. at 81st St. (988-3404). Free story hours Sun., 11 a.m. West Side, 12:30 East Side. 11/4, 11 a.m.-6 p.m., at both stores, a tenth-anniversary party, with many favorite authors and illustrators; refreshments too.

PUPPET PLAYHOUSE—At the Murphy Center at Asphalt Green, 555 E. 90th St. (879-3316). 11/3 at 11 a.m. and 2 p.m.: "The Magical Unicorn," by Allyn Gooen of Goowins Balloons. \$3.

TOTO AND THE WIZARD OF WALL ST.—A rock musical. Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. \$4, adults \$7.

THE MAGICAL TALES OF HANS CHRISTIAN ANDERSEN, by Pegasus Productions. Three-in-one: "The Nightingale," "The Emperor's New Clothes," and "The Ugly Duckling." Brooklyn Center for the Performing Arts, Brooklyn College, Flatbush and Nosstrand Aves. (462-3525). 11/3 at noon and 2. \$5.

SLEEPING BEAUTY, by Penny Bridge Players. The Theater at New Dorp High School, S.I. (462-3525). 11/4 at 1. \$5.

ARABIAN NIGHTS—The Pickwick Puppet Theatre, at Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (793-8080). 11/3 at 11 a.m. and 2 p.m. \$3, \$4.

ALLEY POND ENVIRONMENTAL CENTER, 228-06 Northern Blvd., Douglaston, Queens (229-4000). 10/31, 7:30-9: "Halloween's Brewing," a family program, a ghost-and-goblin, trick-or-treat night, including a moonlit trek, a magic performance by Peter Suchmann, and a holiday parade—wear your costume. \$3; accompanying adults, \$1. 11/4 at 1, "Stepping Out," annual Wetlands Walkathon; walk a mile or 4

or more. Prizes awarded; refreshments, too. Wear waterproof foot gear. Fee, \$3; pre-register.

MICHAEL TAUBENSLAG PRODUCTIONS—11/4: "Cinderella" at 1, "Jack and the Beanstalk" at 2:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). \$3.95.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). 11/3 at 1:30, "Fanfare," by Pegasus Productions, with hand and rod puppets and marionettes. \$2.50. Following at 2:40, a Please Touch demonstration, a hands-on experience in a 17th-century Dutch room. \$1. 11/4 at 2:30, Opera Enterprise, with "Figaro and Friends," an introduction to Rossini's opera *The Barber of Seville*. \$3.

HANSEL AND GRETEL, an all-new version by the Cottage Marionette Theatre, Central Park. Swedish Cottage, entrance and footpath from C.P.W. and 81st St. (988-9093—reservations required). Sat. at noon and 3. \$2.

A TOBY SHOW—"Cinderella" story set in 1915 America. Calvary-St. George's Revelations Theater, at the Ark, 277 Park Ave. So. at 21st St. (475-1216). Sat. thru 11/10 at 2. \$2.50.

LITTLE PEOPLE'S THEATRE COMPANY—Every Sat. and Sun. thru 11/18: "The Three Little Pigs" at 1:30; "Hansel and Gretel" at 3. Courtyard Playhouse, 39 Grove St. (765-9540). \$4. Reservations a must.

ALADDIN AND HIS WONDERFUL LAMP—Musical from *The Arabian Nights*; On Stage, Children! Hartley House Theater, 413 W. 46th St. (787-1073). Sat. thru 11/17 at 1 and 3:30. \$3, adults \$4.

13TH STREET REPERTORY COMPANY—Sat. and Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show." 50 W. 13th St. (675-6677). \$3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st Sts. (752-1165). Magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. \$4. Reservations a must; all adults must be with a child.

CHILDREN'S "NIGHTCLUBS"—The Early Show, musical entertainment by young performers. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3; \$5 cover, 2-drink minimum. Youngstars, featuring youthful players from Broadway, TV. At Something Different, 1488 First Ave. (570-6666). Sat. at 7, Sun. at 5:30. \$5 minimum, \$3 cover.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center. 79th St.

south of the Great Lawn (772-0210). 11/2, 1-2:30, let the Royal Gardener tell you about cruisers of the seed world, in "Seeds Don't Ride the Subway!"; free, but must reserve. 11/4 at 2 and 3, Shirley Keller with songs for work and play; free.

METROPOLITAN MUSEUM OF ART, Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: story time Sat. and Sun. at noon and 4. Also: 11/3 at 2: "Mommy, It's a Renoir!" Aline Wolf talks about art, with postcard reproductions as a teaching tool. 11/4 at 2: artist Alan Lee; learn about castles, legendary and real.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Sun. 1-5; weekends \$3, adults \$2; weekdays, \$2 and \$1. Exhibits: "Color and Light"—prisms, a shadow wall, performance area "Making Your Mark," on graffiti through the ages, including calligraphy; related activities each afternoon. Also: 11/3, 4 at 1:30 and 3, "Autumn Leaves," workshops in the art of monoprints and rubbings, using leaves and a real fish. 11/4 at 2, help feed the animals in the Nature Area. 11/4 at 1 and 2:30, Penny Jones & Co. Puppets in "The Circus," a pantomime; \$4 for this performance.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (718-273-2060). Tues.-Fri. 1-5; Sat. 11-5; Sun. and hols. 12-5. \$1. Exhibit, "Soundtracks" ... Fri. at 1, "Cozy Afternoons," storytelling for 3-5-year-olds. 10/31, 4:30-7, annual Halloween party; go in costume as your favorite rock star, album cover, composer, or instrument, or dress up in some musical theme; fun and games, films, refreshments, and a pumpkin pinata. \$6, adults \$1. 11/3 at 1:30, a parent-child workshop about horns, the music they make and how to make your own; with Felicia Tedesco. Free with museum admission. 11/4 at 1:30, the brass quartet Horns of New York in a Popcorn Concert; 75 cents, adults \$1.50.

SLEEPING BEAUTY—Musical version, at Playhouse on the Mall, Bergen Mall, Paramus, N.J. (201-368-1943). 11/1 at 10 a.m. and 1; 11/3 at 11 and 2; 11/4 at 3. \$4.50.

PETER PAN—Creative Theater for Children. John Harms Englewood Plaza, 30 N. Van Brunt St., Englewood, N.J. (201-871-1261). 11/2 at 7:30; 11/3, 4 at 2. \$2, \$4.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$15 and under*
(M)	Moderate—Mostly \$15-\$35
(E)	Expensive—Mostly \$35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh fettuccine with smoked salmon and sour cream, leg of lamb with scallions and basil, baby flounder with tomato coulis. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 6-11:30, Sat. 6:30-12:30. Available for private parties. Closed Sun. (M) AE, CB, DC, MC, V.

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à la Bahia. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30 a.m. - 1:30 a.m. Ent. nightly. (I-M) AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. (M) AE, CB, DC, MC, V.

BERRYS—180 Spring St., at Thompson St., 226-4394. Casual. American-Continental. Spcls: salad chinoise, calf's liver with shallots, fresh brook trout, Berrys chocolate surprise. Res. sug. L Tues.-Fri. 11:30-3. Br Sat. noon-3:30, Sun. 11-4. D Tues.-Thurs. 5:30-11:30, Fri.-Sat. to midnight, Sun. 5:30-10:30. Closed Mon. (M) AE, MC, V.

CINCO DE MAYO—349 W. Broadway, 226-5255. Casual. Regional Mexican. Spcls: menudo, chiles en Nogada, soft-shell tacos. Open Tues.-Sun. noon-midnight. Private parties. Closed Mon. (I) AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m. - 11 p.m. Private parties for 30-100. Ent. nightly from 6. (M) AE, CB, DC, MC, V.

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.-Fri. 7:15-10. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-10. Private parties for 12-250. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. (M) AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli, cappuccino. Open daily 7:30 a.m.-midnight. (I) No credit cards.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr. Prince St., 475-7500. Casual. Italian. Spcls: onion soup Milano style, ravioli with walnut sauce, cotechino with light tuna sauce, assorted focaccia. L daily noon-3. D Mon.-Sat. 6-11. Bar open from 5. (M) AE, CB, DC.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: sautéed black fish with maltaise oranges, snow peas and whole grain rice; roast free-range chicken, grilled tuna steak with mushrooms and spaghetti squash, grilled spicy rib-eye steak. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. (M) AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. (M) AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. (M) No credit cards.

IL CORTILE—125 Mulberry St., bet. Hester & Canal Sts., 226-6060. Casual. Italian. Spcls: tortiglioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m. (M) AE, CB, DC, MC, V.

LA BARCA—40 Fletcher St., bet. South & Front Sts., 514-9704. Casual. Italian. Spcls: homemade fettuccine primavera, pollo Capri, seafood alla Barca. Res. sug. L Mon.-Sat. noon-4. D Mon.-Fri. 4-9, Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

MITA—45 Nassau St., bet. Liberty St. & Maiden Lane, 349-6264. Casual. Japanese. Spcls: cheese kyo-maki, Mita steak, gusokuni. Res. nec. L Mon.-Fri. noon-3. D daily 5-9:30. Private parties for 20-30. (M) AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. California-French. Spcls: veal with morels, sole with ginger & lobster, rack of lamb, thru 11/26 game festival. Res. sug. L Tues.-Fri. 11-4. Br Sat.-Sun. 11-4. D Tues.-Sun. 5-midnight. Private parties for 100. Ent. Wed-Sat. Closed Mon. (M) AE, CB, DC, MC, V.

OCEAN CLUB—107 Reade St., 513-0610. Casual. Continental-Seafood. Spcls: seafood mixed-grill, bouillabaisse, médaillons of veal à la crème. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 4-11:30, Fri.-Sat. to midnight. Closed Sun. (M) AE, CB, DC, MC, V.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby-back ribs, steaks, chops, fresh fish daily, full buffet. Res. sug. L Mon.-Fri. 11-3. Buffet Br Sun. noon-6. D Mon.-Sat. 5-11. Private parties. Ent. (M) AE, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. (M-E) AE, MC.

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Sams menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. (M) AE, MC, V.

SCARAMOUCHE—157 Duane St., 964-2206. Casual. French. Spcls: grilled seafood sausage, spicy pan-fried sea trout with tomato chutney, linguine with opal basil butter. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight. Closed Sun. (M) AE, CB, DC, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. (M) AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun. to 10. Also 2444 Broadway, bet. 90th-91st Sts., 787-1110. (I) AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. (M) AE, CB, DC, MC, V.

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Casual. Continental-Nouvelle. Spcls: stuffed shrimp with chive butter, cornish hen pepperonate, veal scallops with wild mushrooms & fresh herbs. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11:30-5. D daily 6-midnight. Ent. Thurs.-Fri. eves., & Br Sat.-Sun. Private parties for 30-150. (M) AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. (I) AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. (M) Cellar in the Sky: Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. (E). Hors d'Oeuvre & City Lights Bar: Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. (M) AE, CB, DC, MC, V.

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Private parties 25-150. (M) AE, CB, DC, MC, V.

ZI PEPPE—11 Waverly Pl, bet. Greene & Mercer Sts. 228-5450. Casual. Italian. Spcls: scampi al vino bianco, penne alla vodka, saltimbocca. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-11, Fri. to midnight, Sat. to 1 a.m. Private parties for 80. (M) AE, CB, DC, MC, V.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. (M) AE, CB, DC, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. (I) AE, DC, MC, V.

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones a la diablo, chimichangas. Br & L daily noon-5. D daily 5-3 a.m. Outdoor café. (I) MC, V.

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THE COACH HOUSE—110 Waverly Pl., 777-0303.
Formal. American. Spcls: rack of lamb, striped bass,
steak au poivre. Res. nec. D only Tues-Sat. 5:30-
10:30, Sun. 4:30-10. Closed Mon. (M)

AE, CB, DC, MC, V.

COVENT GARDEN—133 W. 13th St., 675-0020.
Casual. Continental. Spcls: roast duckling with apricot
sauce, chicken Savoy, broiled veal chop, bouillabaisse.
Res. sug. L Tues.-Fri. noon-3. D Sun.-Mon. 5-
11, Tues.-Thurs. to 11:30, Fri.-Sat. to midnight. Br
Sat.-Sun. noon-3:30. Private parties for 10-150. Ent.
nightly. (M) AE, CB, DC, MC, V.

DOLCE—140 W. 13th St., 741-2050. Casual. Italian.
Spcls: pasta alla vodka, gamberi 'fra Diavolo,' carpaccio
all' Italiana. Res. sug. D daily 6-1 a.m. (M)

AE, CB, DC, MC, V.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts.,
242-9547. Casual. Spanish-Mexican. Res. sug. Open
Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m.,
Sun. 1-midnight. Also El Charro Espanol—58 E.
34th St., 689-1019. (I) AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts.,
677-4291. Casual. Mexican. Spcls: large combination
plates, chili rellenos, shrimp con salsa verde. L daily
11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight.
(I) AE, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020.
Casual. International. Spcls: tagine of the day, messy
linguine with crawfish, grilled swordfish, summer salad
with chicken & flowers. Res. nec. L Mon.-Fri. noon-
3. Br Sun. 11:30-3. D daily 5:30-11:30. (M)

AE, CB, DC, MC, V.

GRAND TICINO—228 Thompson St., bet. Third
and Bleeker Sts., 777-5922. Casual. Northern Italian.
Spcls: osso buco con risotto, frutti di mare,
chicken classico. Res. sug. L Mon.-Sat. noon-3. D
Mon.-Sat. 5-11. Closed Sun. (I) AE, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual.
Mexican-Spanish. Spcls: chicken Acapulco, maris-
cadas in green sauce, paella Valenciana. Res. sug.
Open daily 11:30 a.m.-11:30 p.m. Private parties for
30. (I) AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh
Ave., 242-7350. Casual. American-Seafood. Spcls:
lobster American, swordfish grilled over mesquite,
shrimp with mustard and dill sauce. Res. nec. D daily
6-11:30. (M) AE, CB, DC, MC, V.

KNICKERBOCKER—33 University Pl., 228-8490.
Casual. American. Spcls: prime steak, shrimp Knick-
erbocker, veal chop, homemade desserts. Res. sug. L
Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 4:30-
11:30. S daily 11:30-3 a.m. Ent. Mon.-Sat. from 10:15.
(M) AE, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St.,
206-0727. Dress opt. American-Nouvelle. Spcls: sauté
salmon with pistachio butter, scallops en papil-
lote with tomato basil butter sauce, filet mignon with
leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br
Sat.-Sun. noon-4. Ent. nightly. (M) AE, DC, MC, V.

LE CANARD ENGLOUTI—72 Bedford St., 243-
8593. Casual. Modern-French. Spcls: red mullet en
paillette julienne; braised turbot, champagne sauce
with truffles; magret de canard grillé au navets. Res.
sug. D Tues.-Sun. 6:15-10:30. Closed Mon. (M)

AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Min-
etta La., 475-3850. Casual. Italian-American. Spcls:
veal alla Borgia, bay scallops Minetta, homemade
desserts. Res. sug. Open noon-midnight daily. (I-M)

AE, DC, MC, V.

MITALI—296 Bleeker St., at Seventh Ave. South,
989-1367. Casual. Northern Indian. Spcls: murg
tikka muslim, lamb du-piag, chicken tandoori. Res.
sug. L Fri.-Sun. 11-3:30. D daily 4:30-midnight. Private
parties. Complete D. Also Mitali, 334 E. 6th
St., 533-2508. (I) AE, MC, V.

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434.
Casual. Continental. Spcls: Roquefort beignets with
apple puree, seared tuna with figs and Alphonso
olives, double breast of chicken with two mustards
and braise with cornichons; chocolate mousse with
pistachio crème anglaise. Res. nec. L Mon.-Fri. noon-
3. Br Sat. noon-4. Sun. 11-4:30. D Mon.-Thurs. 6-
12:30, Fri. to 1:30, Sat. 6:30-1:30. Sun. 6:30-12:30.
Ent. nightly from 9:30. (M) AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-
9891. Casual. Spanish. Spcls: assorted seafood with
green, garlic, or egg sauces. L Sat.-Sun. noon-3. D
Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist
evenings. Also 82 Beaver St., 344-5228. L Mon.-Fri.
noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30.
Ent. Fri. & Sat. Closed Sun. (M) AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189.
Casual. Spanish. Spcls: paella a la Valenciana, maris-

cada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-
midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-
M) AE, DC, V.

TIO PEPE—168 W. 4th St., 242-9338. Casual. Span-
ish-Mexican. Spcls: zarzuela mariscos, merluza can-
tabrica, paella Valenciana, chimichangas. Res. sug. L
Mon.-Sat. noon-4. Br Sun. noon-4. D Sun.-Thurs. 4-1
a.m., Fri.-Sat. to 2 a.m. Private parties for 10-75. Ent.
nightly. (I) AE, CB, DC, MC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-
0880. Casual. French. Spcls: Louisiana shrimp, tar-
lette of escargot, ravioli with sweetbreads, white-
chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30.
Br Sat. noon-4, Sun. from 11. D daily 5:30-11. (M)

AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT & CATERERS—140
Second Ave., bet 8th & 9th Sts., 533-6765. Casual.
Eastern European home cooking. Spcls: stuffed cab-
bage, kasha varnishkes, borscht. Open Sun.-Thurs.
noon-11, Fri.-Sat. to midnight. (I) No credit cards.

VILLA MOSCONI—69 MacDougal St., 673-0390,
473-9804. Casual. Italian. Spcls: homemade spinach
pasta, zuppa di pesce, costoletta Milanese, pollo Mos-
coni. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1.
Closed Sun. (I-M) AE, DC, V.

YE WAVERLY INN—16 Bank St., off Greenwich
Ave., 929-4377. Casual. Regional. American. Spcls:
indiv. chicken pot pie, stuffed roast duckling, south-
ern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D
Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30.
Br. Sun. noon-3:30. (I) AE, CB, DC, MC, V.

ZINNO—126 W. 13th St., 924-5182. Casual. Italian.
Spcls: chicken contadina, veal chop Milanese, lin-
guine frutti di mare. Res. sug. L Mon.-Fri. noon-2:30.
D Mon.-Thurs. 5:30-11:15, Fri.-Sat. to 11:45, Sun.
4:30-10:30. Ent. nightly. (M) AE, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-
7267. Cabaret-style shows, singing waiters and wait-
resses. Casual. American-Continental. L Mon.-Fri.
noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors
d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. (I)

AE, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St.,
685-3828. Casual. Continental. Spcls: involtini di
pollo, double rib stuffed pork chops, red snapper en
papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11.
Br Sun. noon-4. Ent. nightly. (M) AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual.
French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10.
Closed Sun. (I-M) AE, MC, V.

CASA MIA—225 E. 24th St., 679-5606. Casual.
Northern Italian. Spcls: veal Sorrentino, chicken &
veal alla crema, spaghetti carbonara. Res. sug. L
Tues.-Fri. noon-3. Br Sun. noon-3. D Tues.-Sun. 5-11.
Private parties for 60. Closed Mon. (M) AE.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park
Ave. at 42nd St., (Grand Central), 850-5998. Cas-
ual. Continental. Res. sug. Open 6:30 a.m.-midnight
daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2
p.m. (M) AE, CB, DC, MC, V.

DA VINCI—116 E. 39th St., 686-4666. Jacket re-
quired. Italian-Continental. Spcls: chicken prima-
vera, duck Calvados, scaloppine of veal with two pep-
per purees. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat.
6-10:30. Pianist Mon.-Sat. Closed Sun. (M)

AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812.
Casual. Mexican. Spcls: chicken Parador, shrimp Ma-
laguena. D only Mon.-Sat. 5-11. Closed Sun. (I-M)

No credit cards.

GIAMBELLI—238 Madison Ave., at 37th St., 685-
8727/8728. Dress opt. Northern Italian. Spcls: pan-
zerotti, tortellini, veal rollatini with green noodles.
Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat.
4-11. Private parties for 25. Closed Sun. (M)

AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St.,
685-9659. Casual. American-Continental. Spcls:
steak, rack of lamb, veal porterhouse, Dover sole. Res.
sug. L Mon.-Fri. noon-3:30. D daily 5-midnight.
Champagne Br Sat.-Sun. noon-4. Private parties. Pian-
ist Thurs.-Sat. eves. (M) AE, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Cas-
ual. Hong Kong style Cantonese. Spcls: dim sum
lunch, Hong Kong steak, seafood taronest, lemon
chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-
11:30, Fri.-Sat. to 12:30. Private parties for 50. (I-M)

AE, CB, DC, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342.
Casual. Spanish-Continental. Spcls: paella Valen-
ciana, veal extremena, mariscada diablo. Res. sug.

RESTAURANT DIRECTORY

Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4.
(M) AE, CB, DC, MC, V.
JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for B,L,D Mon.-Fri. 7:30 a.m.-4 a.m., Sat. noon-4 a.m., Sun. noon-midnight. Spcl. pre-theater D. (M)

AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. (M)

AE, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrées served between meals. Ent. (M)

AE, CB, DC, MC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel, 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evening & Br. (M)

AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. (M)

AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. (I) AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard, thru 11/11, wild game festival. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. (M)

AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced D rate parking 5-11. Closed Sun. (I-M)

AE, MC, V.

CHELSEA LION—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.-Sat. noon-5. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Pianist nightly. Closed Sun. (I-M)

AE, CB, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. except for private parties. (I)

AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. (M)

AE, DC, MC, V.

JERRY'S—565 W. 23rd St., 807-6261. Casual. Continental. Spcls: mesquite grill, fresh pasta, seafood. Res. sug. L Mon.-Sat. noon-4. Br Sun. 11:30-4. D daily 6-12:30 a.m. S daily 12:30-3 a.m. (M)

AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: Keens mutton chop, hot duck sausage with coriander, cold poached salmon with chevre vinaigrette. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. (M)

AE, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. (I)

AE, DC, MC, V.

NEW YORK RESTAURANT SCHOOL DINING ROOM—27 W. 34th St., 947-7105. Casual. American. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. (M)

AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. (M)

AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet

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RESTAURANT DIRECTORY

of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. (I-M)
AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Casual. International. Spcls: chicken Jeanetta, coulibiac of salmon with lobster sauce, loin of veal stuffed with mushrooms, capers and prosciutto. Res. nec. L cruise 12:30-2:30. D cruise 7-10. S cruise midnight-2 a.m. Private parties. Dancing. (E)
AE, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. (I)
AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: calves liver with black mustard seed, 10th Avenue marinated chicken. Res. sug. B daily 7-11. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon & 2:15. Piano bar 5:30-midnight. (M)
AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Pre-theater D 5:30-7. Br Sun. 11:30-3. (M-E) Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Sat. 3:30-10:30. & Sun. Br.
AE, CB, DC, MC, V.

BILL HONG'S—227 E. 56th St., 751-4048. Dress opt. Chinese. Spcls: lobster roll, lemon chicken, mixed seafood in taronest. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-2 a.m., Fri.-Sat. to 3 a.m. (M)
AE, CB, DC, V.

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-midnight. Private parties for 20-60. Ent. Closed Sun. (M)
AE, CB, DC, MC, V.

BRASSERIE—100 E. 53rd St., 751-4840/751-4841. Casual. French-Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6-11. Br Sat.-Sun. noon-5. L Mon.-Fri. 11-5. D daily 5-10. S daily 10-6 a.m. (I)
AE, CB, DC, MC, V.

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon-midnight. (I)
AE, CB, DC, MC, V.

CHRISTO'S—143 E. 49th St., 355-2695/6. Casual. American-Italian. Spcls: lobster, steak, veal piccata. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 4:30-2 a.m., Sat.-Sun. from 4. (M)
AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3. Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. (I)
AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. Pool Room: L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. (E). Bar Room: L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. (M-E)
AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. (M-E)
AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m. - 11 p.m., Fri.-Sat. to 1 a.m. (M)
AE, CB, DC.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. (M)
AE, DC, V.

J.J. MULLIGAN—750 Third Ave., at 47th St., 986-0716. Casual. American-Irish. Spcls: J.J. Mulligan stew, fresh pasta, salads, hamburgers, corned beef & cabbage. L daily 11:30-7. Bar til 8. Private parties. Also 46 E. 43rd St., 599-9805, 430 Lexington Ave., at 43rd St., 599-8936; 64 W. 52nd St., 245-9702; 32 Cedar St., 825-9855. (M)
AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. (M). St. Regis Bar: L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. Astor's: Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m.
AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. (M)
AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. (M-E)
AE, CB, DC, MC, V.

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of duck with crayfish in muscadet sauce, steamed sea-bass on poussé pierre. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. (E)
AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. (M-E)
AE, CB, DC, MC, V.

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Dress opt. French. Spcls: rack of lamb, duckling Montmorency, poached salmon hollandaise. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat. 5:30-10:30. Closed Sun. (M)
AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghetti primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E)
AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E)
AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. (M)
AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American-Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. Lobby Bar: Daily noon-midnight. (I-M)
AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. (I-M)
AE, CB, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. (E)
AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffe ravioli, confit of duck, strudel of crab-meat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. (E)
AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. (M)
AE, CB, DC, MC, V.

RIB-IT—304 E. 48th St., 759-0590. Casual. American. Spcls: baby-back ribs, spareribs, beef ribs, veal ribs, barbecued chicken, funion loaf, wonder wings. L daily 11:30-4. D daily 4-midnight. Private parties for 80. Pianist nightly. (I-M)
AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. (M)
AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. (M-E)
AE, CB, DC, MC, V.

RESTAURANT DIRECTORY

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (M) AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4 to 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. (M) AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. (M) AE, CB, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. (M-E) AE, CB, DC, MC, V.

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. (M) AE, CB, DC, MC, V.

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon-3. D daily 6-midnight. Private parties for 10-60. (M) AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. Bull and Bear: Jacket required. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. (M). Peacock Alley Restaurant & Cocktail Lounge: Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1 a.m. (M-E). The Waldorf Cocktail Terrace: Tea daily 2:30-5:30. Cocktails 2:30 p.m.-2 a.m. Ent. Oscar's: Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun. to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. Sir Harry's Bar: Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri. Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. (M) AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. (M) AE, CB, DC.

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. (M) AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. (M) AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (M) AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb with rosemary and mustard, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 8-2 a.m., Sun. 4-10 p.m. Bar til 4 a.m. Parties for 20-80. Pianist nightly. (M) AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.



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RESTAURANT DIRECTORY

BEEFSTEAK CHARLIE'S—51st St., & Broadway, 757-3110. Casual. American. Spcls: steak, old-fashioned barbecued ribs, hamburgers, incl. salad bar; shrimp; beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. (I-M) AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. (M-E) AE, CB, DC, MC, V.

CAFE 43—147 W. 43rd St., 869-4200. Casual. French-International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-11:30. S 11:30-1:30. Closed Sun. (M) AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. (I-M) AE, CB, DC, MC, V.

CASTELLANO—138 W. 55th St., opp. City Center, 664-1975. Casual. Venetian. Spcls: risotto, carpaccio, homemade pastas, grilled seafood. Res. sug. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5:30-11:30. Bar 11:30 a.m.-11:30 p.m. Closed Sun. (E) AE, CB, DC, MC, V.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard burre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. (M) AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. Free parking 5 p.m.-5 a.m. (M) AE, CB, DC, MC, V.

EL JEREZ—234 W. 56th St., 765-4535/245-9817. Casual. Spanish-Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.-Fri. noon-11 p.m., Sat.-Sun. 1-11. (I-M) AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. (M) AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. (M) AE, CB, DC, MC, V.

FUJII—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-10:15. Complete L & D. Closed Sun. (I-M) AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crêpes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. Free parking after 6. (M) AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. (I) AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. (M) AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. (M) AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. (M) AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. (I) AE.

LA CREPE CAFE—57 W. 56th St., 247-1136. Casual. French. Spcls: crêpes, veal marengo, boeuf bourguignonne. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. (I) AE, CB, DC, MC, V.

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RESTAURANT DIRECTORY

57th-60th Streets

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. (M) AE, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. Reduced rate parking after 5. (I-M) AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. (M) AE, DC, V.

PONGSRI THAI—244 W. 48th St., 582-3392. Casual. Thai. Spcls: pla lai peck, beef saté, mee krab. Open daily noon-midnight. (I) AE, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malabar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. (M) AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open til midnight), Tues.-Sat. to 11:30 (open til 1 a.m., Fri.-Sat. til 2). Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. (M) Rainbow Grill: Jacket required. Redesignated nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). (M) AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. (M) AE, CB, DC, MC, V.

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian-American. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4-midnight. Ent. Fri.-Sun. Private parties 20-75. (M) AE, MC, V.

ROSE—51 W. 52nd St., 751-5152. Jacket required. Italian. Spcls: veal alla Rose, tortellini alla panna, fresh fish. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 3-10. Closed Sat.-Sun. (M) AE, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. (M-E) AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.-Sat. noon-3. D daily 5-10. Pre-theater D 5-6:30 with free parking. (M) AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. (I) AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. (I) No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. (M-E) AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. (E) AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also Victor's Cafe—240 Columbus Ave. at 71st St., 595-8599. (M) AE, CB, DC, MC, V.

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: tagliolini alle noci, battuta di manzo alla rugola, no-dino di vitello allo scalogno. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Spcl. pre-theater D 5-7. Private party room. Closed Sun. (M-E) AE, CB, DC, MC, V.

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.-Fri. noon-midnight, Sat. to 1, Sun. 3-midnight. (M) AE, DC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. (M) AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. (M) AE, CB, DC, MC, V.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal French. Spcls: mousse aux deux poissons sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass a naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. (E) AE, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. (M) AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. (M) AE, DC.

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.-Fri. 11:30-3. Br Sat.-Sun. noon-5. D daily 5:30-midnight. Pianist nightly from 9:30. Private parties. (M) AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M) AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also 1409 Ave. of the Americas, 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. (I) AE, MC, V.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. (E) AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. (E) AE, CB, DC, MC, V.

NEARY'S PUB—358 E. 57th St., 751-1434. Jacket required. Irish-American. Spcls: steak, chops. L Mon.-Sat. noon-3:30. D Mon.-Thurs. 5-1, Fri. to 1:30, Sat.-Sun. 4-1. Br Sun. noon-3:30. (M) AE, CB, DC, MC, V.

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. (M) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. Edwardian Room: Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-11, Fri.-Sat. to 11:30. S daily til 12:30 a.m. (M-E) Oak Bar: Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. Oyster Bar: Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m. - 1 a.m., Sun. from noon. (M-E) Palm

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REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Disco dancing from 10:30. Closed Sun. (E) AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. (M) AE, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costoletta alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. (M) AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. (M) AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French-Cuisine Maximin. Spcls: petite timbale de pâtes fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 150. Complete D. Closed Sun. (E) AE, CB, DC, MC, V.

Above 60th Street, East Side

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. Saratoga: Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Tues.-Sat. 6-10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. The Furnished Room: L daily noon-3. Afternoon tea 3-6. S 6-11. The Terrace: L daily noon - 3. Drinks til 11 p.m. Red Jacket: Bar noon-1 a.m. daily (M) AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Pre-theater D Tues.-Thurs. 5:45-6:45. Closed Sun. & Mon. (M) No credit cards.

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. (M) AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. Café Carlyle: Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D daily 6-1 a.m. Carlyle Restaurant: French cuisine. B daily 7-10:30 a.m. Buffet L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11. (M-E) AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. (E) No credit cards.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30, D Mon.-Sat. 4:30-midnight, Sun. to 10:30. (I-M) AE, DC, MC, V.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. Cocktail lounge: Piano 5-10:30. Private party room. (M) AE, DC, MC, V.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. (I) AE, CB, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626/758-1828. Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.-Thurs. noon-11, Fri.-Sat. to midnight. Closed Sun. (M) AE, CB, DC, MC, V.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinées au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. (M) No credit cards.

LE REGENCE—37 E. 64th St., in the Plaza Athénée, 734-9100. Jacket & tie required. French-Seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pœlé à la crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7-10. L daily noon-2:30. D daily 6-10:30. (E) AE, CB, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: Irish sea scallops, roast saddle of lamb. Res. sug. L Mon.-Fri. 11:30-3. D daily 5-midnight. Br Sat.-Sun. 11:30-4. (M) AE, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thurs. 5-12:30 a.m., Fri.-Sat. to 1:20 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. (M) AE, CB, DC, MC, V.

MR SAM'S—1265 Third Ave., at 73rd St., 517-2020. Dress opt. American. Spcls: prime steak, fresh seafood, lobster. Res. sug. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Br Sun. noon-3. Private parties for 80. Pianist Tues.-Sat. (M) AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. (M) AE, CB, DC, MC, V.

PANCHO VILLA'S—1125 First Ave., at 62nd St., 751-6499. Casual. Mexican. Spcls: chiles rellenos, nachos, ceviche, Mexican combination. Res. sug. L daily 11:30-4. D daily 4-1 a.m. Also Pancho Villa's—1501 Second Ave., at 78th St., 650-1455. (I) AE, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. Café Pierre: Formal. Continental. Spcl: breast of duckling with red cabbage and Calvados, rosettes of veal with mirabelles, triscasse of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. The Rotunda: English afternoon tea Mon.-Fri. 3-6:30. (M-E) AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingembre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. (E) AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. (E) AE, CB, DC, MC, V.

THE RAVELLED SLEEVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. (M) AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. (M) AE, DC, MC, V.

SALA THAI—1718 Second Ave., bet. 89th-90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.-Sat. 4:30-11:45, Sun. to 11. (I-M) AE, CB, DC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. (M) AE, MC, V.

SHABU-SHABU 70—314 E. 70th St., 861-5635. Casual. Japanese. Spcls: sushi, sashimi, teriyaki. Res. sug. D daily 5:30-11:30. (M) AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m.,

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CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, branzino livornese, scaloppine alla genovese, Italian cheesecake. Res. sug. L Mon.-Fri. 11-4. Br & L Sat.-Sun. 11-4. D Sun.-Thurs. 5-1 a.m., Fri.-Sat. to 3 a.m. Private parties for 50 (M) AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. (M) AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th & 71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. (I) AE, CB, DC, MC, V.

OENOPHILIA—473 Columbus Ave., at 83rd St., 580-8127. Casual. Continental. Spcls: swordfish marine with cucumber & coriander sauce, country quail stuffed with brandied apricots, boned duck with brandied peach sauce. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. 5:30-11:30, Sun. 5-10. Br Sun. noon-3:30. Live ent. Sun. (M) AE, DC, MC, V.

RARE FORM—467 Columbus Ave., bet. 82nd & 83rd Sts., 496-0282. Casual. American. Spcls: lamb chops, prime rib, N.Y. strip, broiled red snapper. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-4. D daily 6-1 a.m. S daily 1 a.m.-3 a.m. Pianist nightly. (M) AE, CB, DC.

RED BARON—201 Columbus Ave., at 69th St., 799-8090. Casual. International-Nouvelle. Spcls: fresh tuna with oriental black bean sauce, poached Norwegian salmon with champagne and leeks, rack of lamb rolled and stuffed with goat cheese. Res. sug. L Mon.-Fri. 11-4. Br Sat.-Sun. 11-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2 a.m. Private parties for 30. (M) AE, CB, DC, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. Spec. D 5-6:30. (M) AE, DC, MC, V.

SIDEWALKERS—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties for 15-125. (M) AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpafello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. (M) AE, CB, DC, MC, V.

THE TERRACE—400 W. 119th St., 666-9490. Dress opt. Classical French-Nouvelle. Spcls: poached oysters in champagne with duxelles of mushrooms, medallions of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tues.-Fri. noon-2:30. D Tues.-Thurs. 6-10, Fri.-Sat. to 10:30. Banquet facilities for 150. Chamber music Tues.-Sat. Closed Sun.-Mon. (E) AE, DC, MC, V.

Brooklyn

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I) AE, DC.

ROSSINI'S OF BAYRIDGE—87-12 Fourth Ave., 748-4545. Casual. Northern Italian. Spcls: hot antipasto, veal Valdostana, lobster Luchiana. Res. sug. L daily noon-3. D daily 3-midnight. Private parties for 20-75. (M) AE, CB, DC, MC, V.

Queens

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7353. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

WATERS EDGE—44th Drive & the East River, 392-4055. Casual. American-Nouvelle. Spcls: grilled Norwegian salmon, veal chop, fresh fish daily. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. Pianist nightly. Private parties for 120. (M) AE, CB, DC, MC, V.

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AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

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BLUE NOTE—131 W. 3rd St., 475-8592. 10/29, Allan Namerys; Jazz Focus; Frank Noviello Quartet. 10/30-11/4, Billy Eckstine. 11/5, Brighter Moments Big Band. 11/6-11, Betty Carter. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. AE,MC,V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. 10/31, Robinson's Mysteries. 11/1,2, Maynard Ferguson. 11/9, John Hartford; Peter Rowan. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Every Mon.-Sat. pianist Mike Garber plays from 7-9 p.m. 10/29-11/4, Cedar Walton with David Williams. 11/5-10, Stanley Cowell and Boots Malson. Sets at 9:45, 11, 12:30 and 2 a.m. AE,CB,DC,MC,V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 10/29, Victor Lesser Duo. 10/30, Judy Niemack Duo. 10/31, Mark Morganelli and Vic Juris. Music from 9:30. AE,MC,V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., The Cayenne Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music Wed.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. AE,DC,MC,V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Adam Makowicz plays, Mon.-Sat. 9-midnight, (closed Sun.). AE,DC,MC,V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 11/3, Whetstone Run. 11/10, Hadden, Rothfield & Carr. Shows at 9. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 10/29,30,11/5,6, Ed Polcer's Midtown North. 10/31,11/7, Hot Club of 54th Street. 11/1-3, Balaban & Cats. 11/4, Scott Hamilton Quartet. AE,DC,MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 10/29, Les Paul Trio. 10/30-11/4, jazz-pianist Marian McPartland, Tues.-Thurs., Sun. at 9 & 11, Fri.-Sat. 9,11 & 1 a.m. AE,MC,V.

FOLK CITY—130 W. 3rd St., 254-8449. 10/29, Poez. 10/30, Jeff Sumrell. 10/31, 3rd Annual Perform As Your Favorite Performer Contest. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. Thru 10/30, Stafford James. 10/31, Halloween Special. 11/1, Vladimir Shafranov and Cecil McBee. 11/2,3, Carmen Lundy. 11/4,5, Melvin Gibbs and Martin Aubert. 11/6, Rahn Burton and Hakim Jami. Upstairs: 11/1 at 8:30, The Gail Boggs Show followed by Alla Anderson at 10:30. 11/2 at 8:30, Roger Kellaway and Adrienne Alpert. 11/3 at 8:30, The High Heeled Women. AE,MC,V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. 10-3, Brooks Kerr Duo. Tues. 10-3, Chuck Wayne Trio. Wed.-Sun. 10-3, David Allyn and the Scott Hardy Trio. Sun., 5-10, singer-pianist Brooks Kerr. AE,CB,DC,MC,V.

HORS D'OEUVRE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. Every Mon.-Fri., 4-9, pianist Don Friedman. Tues.-Sat., 7:30-12:30, The Judd Woldin Trio with guitarist Fred Fried and John Belzaguay on bass. Sun.-Mon., 9-1 a.m., pianist Chuck Folds alternating with the Tony Cabot Trio. AE,DC,MC,V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room. Pianist

Al Foster plays Mon. - Sat. from 10-2:30 a.m. AE,MC,V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. American nouvelle restaurant overlooking the Hudson. Singer-pianist Roschelle Paul sings every Tues.-Thurs. at 10 & 11:30. Gary Pate sings Fri. & Sat. at 11 & 12:30 a.m. AE,DC,MC,V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 10/29, Gil Evans' Orchestra. 10/30-11/4,6-11, Sun. Ra: Omniverse Jet Set Arkestra. 11/5, Phyllis - an evening of song. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE,MC,V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 11/10, singer Annie Ross, Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE,DC,MC,V.

NEW DEAL—152 Spring St., 431-3663. Art deco room with pianist Andy Tuck and David Meer on bass, Wed.-Thurs. 8-midnight, Fri.-Sat. 9-2 a.m. AE,CB,DC,MC,V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., The Eddy Davis All-Stars. Tues., Alan Russel Big Band. Wed., Stan Rubin's Big Band. Thurs., The Lynn Oliver Big Band. Fri., David Ostwald and his Gully Low Jazz Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Deacon Jim and the Hairy Lip Jazz Band. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 10/30,31, Santana. 11/1, Herbie Hancock and the Rockit Band. 11/2, Dino, Coup de Tat. 11/3, Pedantiks; Winter Hours. 11/7, Zebra. 11/9, Juluka. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 10/29, Butch Thomas, Marcus Miller, Ronnie Burrage, Kenny Kirkland. 10/30, Bob Mintzer. 10/31, Kenny Werner, Ratzo Harris, Jim Pepper, and John Betsch. 11/2,3, Alive with special guest Stacy Rowles. MC,V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 10/31, Lazoo; Zo-Reiter. 11/1, Mark Dery. 11/2, Joey Ace; No Vacancy; Fun with String. 11/3, Jane Galvin-Lewis; Ronnie Swain; Animation. 11/4, The Troublemakers; Pavlov and the Drooling Dogs. 11/7, Flexibus; Vicki Weidman; Ei-Ei O. 11/8, The Right; Serpentine. 11/9, Kate Lane; The Pink. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun. 3-7. 10/29, Andrew Hill Quartet. 10/30-11/4, John Hicks' All-Star Sextet with Chico Freeman, Craig Harris, Milton Mustafa, Walter Booker, Idris Muhammed, Elise Wood. 11/5, Amiri Baraka and Blu Ark. 11/6-11, Art Blakey and the Jazz Messengers. AE,MC,V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. 10/30-11/3, blues-singer and Broadway actress Sandra Reaves-Phillips, Tues.-Thurs. at 9 & 11, Fri.-Sat. at 10 & midnight. AE,DC,MC,V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 10/29, Mongo Santamaria and his Orchestra with Orquesta Broadway and guest violinist Michael Urbaniak. 11/5, Roberto Blades y Imensdad and Bobby Rodriguez y La Nueva Compania with guest soloist Bradford Marsalis. Terrace Cafe: 10/30-11/4, Kenny Barron and Ray Drummond Duo, nightly at 9:30. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 10/29, Mel Lewis and the Jazz Orchestra. 10/30,31, Wynton Marsalis. 11/1-4, Randy Brecker-John Abercrombie Quartet. 11/5, Bob Minzer Big Band. 11/6-11, Sonny Fortune Quartet featuring Ron Carter, Kenny Baron, and Al Foster. Shows at 10, 11:30, & 1 a.m. No credit cards.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 10/29,11/5,12, pianist Jim Roberts with Brian Torff on bass. 10/30-11/3, pianist Hilton Ruiz with Major Holley on bass. 11/4,11, guitarist Gene Bertoncini with Michael Moore on bass. AE.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-west-

ern entertainment. 10/29, Dr. Buzzard Savannah Band. 10/31, Pure Prairie League. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. AE,CB,DC,MC,V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hang-out. 10/29, Deborah Snow and Kate Phelan. AE,DC,MC,V.

Comedy/Magic

BIG APPLE COMEDY ROOM—157 E. 55th St., 752-2040. Sat., comedy night with m/c Nancy Redman. Shows at 9 and 11:30. No credit cards.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 10/30-11/4, comedian Barry Sobel with the Backwards Bod and Mike Mandel comedy team. Tues.-Thurs., Sun. at 9, Fri. & Sat. at 9 & 11:30. AE,MC,V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE,MC,V.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 11/17, comedian Redd Foxx and the Dangerfield Trio, Mon.-Thurs. at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE,CB,DC,MC,V.

GOODTIMES—499 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. Nightly from 9:30. AE,MC,V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food, total informality. Show Sun.-Thurs. at 9, Fri. & Sat. 8:30 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Thurs.-Sat. No credit cards.

MONKEY BAR—60 E. 54th St. (in Elysee Hotel), 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues., Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE,CB,DC,MC,V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., Special Halloween Show 'Weirdest Acts In Town.' Thurs., magician Joey Devlin with comedian Terry Day. Fri., magicians Slydini and comedian/magician Guy Davis. Sat., magician Imam and Guy Davis. AE,MC,V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE,CB,DC,MC,V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. AE,MC,V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 11/10, Jonah Jones and his Quartet, alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 8-3 a.m. AE,CB,DC,MC,V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Tues.-Sat. 10-4 a.m. 10/30, Casino Evil II with special guest Michael Musto, plus Bobby Reed and The Bobations. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. AE,CB,DC,MC,V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Italian restaurant. Singer-composer Peter Dean plays

nostalgic medleys every Tues. & Wed. at 9 & 11, alternating with the Romano Quartette. AE, DC, MC, V.
ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.
S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 10/31, Tabou Combo. 11/1, Mikata. 11/2, 3, Loremil Machado and the Sarava Bahia Band. 11/4, Mario Rivera. 11/7, Kalabash. 11/8, Talking Drum. AE, V.
37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE, CB, DC, MC, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 594-0326. *I Hear Music* of Frank Loesser and Friends, starring Jo Sullivan, Tues.-Fri. at 9, Sat. at 9 & 11:30, Sun. at 3...Thru 11/2, The Michael Garin Show, Wed.-Fri. at 11. AE, MC, V.
CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Chiffon*, produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.
CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only*, an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.
IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.
PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway '84*, a musical comedy revue by Gerard Alessandrini starring Fred Barton, Maris Clement, Davis Gaines, Herndon Lackey, and Jan Neuberger, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. AE, CB, DC, MC, V.
PANACHE—1409 Sixth Ave., 765-5080. 10/29, John Andress. 10/31, Jon Soleather. 11/2, Garce Garland. AE, MC, V.
RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. Rainbow Room: Right across the hall, with the same stupendous view, thru 11/4, Bill Lombardo and his Orchestra and The Sweet Dreams Vocal Trio, play for dancing, nightly except Mon. AE, CB, DC, MC, V.
SIROCCO—29 E. 29th St., 683-9409. A new Greek-Israeli musical revue starring Greek singer Sophiana with Aris Sam, Mercedes, Hortense Kossosfny, Elias Gregory, bellydancer Xanya and the Sirocco Dancing Waiters, nightly, exc. Mon. at 10 & 1 a.m. AE, CB, DC.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. Oak Room: Singer-pianist Steve Ross plays, Tues.-Sat. from 9-1 a.m. Rose Room: Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. AE, CB, DC, MC, V.
CARLYLE—Madison Ave. & 76th St., 744-1600. Cafe: Intimate supper-club/bar. Thru 12/31, singer-pianist Bobby Short returns with memories of Porter, Coward, Gershwin, Rodgers and Hart, Coleman and Sondheim, Tues.-Sat. at 10 and midnight. Every Sun. & Mon., from 9-1 a.m., dinner and dancing to the Big Band Sounds of Vince Giordano's Nighthawks. Bemelmans Bar: Jazz-pianist Barbara Carroll plays Mon.-Sat. from 9. AE, CB, DC, MC, V.
GRAND HYATT—Park Ave., at 42nd St., 883-1234. The Crystal Fountain: Contemporary restaurant with trio Mon.-Sat. Trumpet's: Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken, Mon.-Sat. 5-8, followed by Paul Roth, Tues.-Sat. 8-1 a.m. Pianist Earl Rose plays Mon. AE, CB, DC, MC, V.
HELMESLEY PALACE—Madison Ave., at 50th St., 888-7000. Harry's New York Bar: Pianist-singer Dick Haddy, daily 6-1 a.m. Gold Room: Afternoon tea daily 2:30-5:30 p.m. with harpist Maritza Bolanos. Madison Room: Cocktail lounge, pianist Ray Hartley, daily 6-1 a.m. AE, CB, DC, MC, V.
HILTON—53rd St. & Sixth Ave., 586-7000. Mirage: Roland Granier de Lafayette plays piano Mon.-Fri. 5-midnight, replaced Sat. & Sun. by James Jordan. Hurlingham's: Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. Pianist Richard Siegel plays, Mon.-Fri. 5:30-10:30. AE, CB, DC, MC, V.
PLAZA—Fifth Ave., at 59th St., 759-3000. Edwardian Room: Pianist Ruth Andrews plays Sun.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE, CB, DC, MC, V.
ST. REGIS-SHERATON—2 E. 55th St., 753-4500. King Cole Room: Thru 11/10, jazz-pianist Joe Bushkin and his All-Stars in 'A Salute to Fats Waller,' Mon.-Thurs. at 9, Fri.-Sat. at 9 & 11. Astors: The Mike Cerrati Trio play every Mon.-Fri. from 9-2 a.m., Sat. 10-3 a.m. AE, CB, DC, MC, V.
SHERRY NETHERLAND—781 Fifth Ave., 759-9020. Le Petit Cafe: Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE, DC, MC.
WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. Peacock Alley: Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8-1 a.m. Cocktail Terrace: Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.
MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Continental restaurant. Pianist Paul Edwards plays Tues.-Sat. 9-1 a.m. AE, MC, V.
BROADWAY JOE—315 W. 46th St., 246-6513. Restaurant/piano bar. Singer-songwriter-pianist Anne Phillips, Tues.-Thurs. 9-1 a.m. Pianist Jimmy Lyon plays every Fri. & Sat. from 10-2 a.m. AE, CB, DC, MC, V.
DON'T TELL MAMA—343 W. 46th St., 757-0788. 10/29, Ruby Rims. 10/30, Jimmy Luzar & Collette Black. 10/31, 11/1-3, Rosemary Loar; Robin Tyler. Shows at 8:30 & 11. No credit cards.
DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 10/29, Christine Donnelly; Lewis Cason. 10/30, Rainie Cole; Tom Hynes. 10/31, Bernard Granville; Three Men in a Tub - comedy group. No credit cards.
HANRATTY'S—1754 Second Ave., 289-3200. Sun., Jimmy Lyon. Mon., Dick Hyman. 10/30-11/3, 6-10, Ellis Larkins. AE.
JOES PIER 52—163 W. 52nd St., 245-6652. Pianist Romaine Brown with Jimmy Butts on bass, Mon.-Sat. 8-1 a.m. AE, CB, DC, MC, V.
LES TUILERIES—40 Central Park South, 832-3835. Art-deco restaurant/piano-bar with singer-pianist-composer Ann Hampton Callaway performing every Tues.-Sat. from 9-1 a.m. AE, CB, DC, MC, V.
LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Sat. from 7. AE, CB, DC, MC, V.
THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.-Sun. from 8 p.m. AE, MC, V.
MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Peter Wright takes over. AE, CB, DC, MC, V.
NICKELS—227 E. 67th St., 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.-Sat. from 8 onwards. AE, DC, MC, V.
RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed. & Sat., Bobbi Miller at the piano. Thurs., Tracey Lyons. Fri., Charlene Bryant. Music from 8. AE, DC, MC, V.
WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. 10/29-31, Leslie Pintchik. 11/1, Ted Chavers. 11/2-4, Charles Blenzig with Tom Charlap. 11/5-7, Frank Loffie and Joe Ruddick. Nightly 7:30-1:30 a.m. AE, CB, DC, MC, V.



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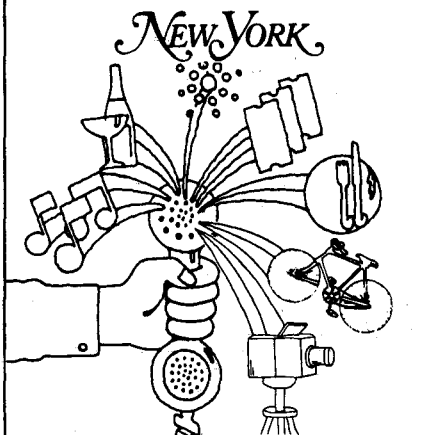


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Passionate—Southern gentleman seeks passionate, good-looking, energetic lady. Write bio/photo/phone. NYM C962.

Attractive, Blue-Eyed Blonde—Self-employed, 40, slim, petite, feminine. Looking to meet a sincere, gracious businessman who is capable of committing to a traditional relationship. NYM B287.

Tired Of Games?—I'm 31, Italian and green-eyed. I love old movies, Fall walks in the park, warm beaches and theater. I am looking for that one special woman to share all of this with. If you are looking for a serious relationship, tell me about yourself, include a photo and phone. NYM B289.

Professional Woman—European background, 61, charming, attractive, very young-looking, warm personality, wide range of interests, loves travel, nature, enjoyment of the arts, seeks partner to share leisure time. NYM B290.

If You Believe—That the fountain in Lincoln Center is truly the center of the universe, we have a lot in common. Widower, 50's, seeks attractive woman for pleasant times. NYM B291.

I Love NY!—I'll also take Bosphorus, Grand Canal, pasta fagioli, and you? I'm attractive, NYC, single, white female, youthful 50's, Christian professional seeking male counterpart to enhance already good life. If you are sane, solid, and single, sing to me! NYM B292.

Very Successful—Handsome, divorced, WASP male, 53, who owns several businesses, is ready to meet a beautiful, trim, intelligent, warm female (prefer non-smoker), 32-42, to see if we enjoy the same things in life. I like theater, the Philharmonic (season subscription), driving thru Europe, weekends in the Berkshires, Martha's Vineyard in the summer and a warm beach in February. I also like kids, dogs, cats and horses. If you would like the rare combination of a hard-driving businessman who transforms into a gentle, warm, affectionate person away from the office, let's talk. Photo, bio and phone number, please. NYM B293.

Widower, Active 60's, Professional—Catholic, Italian descent, financially secure, distinguished, tall, kind, happy. Seeks attractive, level-headed, blonde, blue-eyed, bosomy, happy, professional or executive, over 50, for a good, healthy, family-oriented relationship. Photo, note, phone, please? NYM B294.

Pretty, Warm, Sexy, Slender—Ivy-educated female attorney, 5'7", likes opera, piano, books, movies, good food and good talk, seeks congenial male, 40 plus. Bio/phone. NYM B296.

Tall, Trim Executive—38, WASP, sense of humor. Divorced, children visit. Desire honest woman, slender, attractive, career-minded WASP, 28-38, who enjoys both outdoors and aesthetics. Photo/phone/bio, please. NYM B297.

Dynamic Yet Down-To-Earth—Pretty, open, independent consultant seeks equally perceptive, verbal, energetic, creative, giving, secure, good-looking, sexy Jewish mensch, 33-44, with zest for ideas, feelings, to share the ups of success and the struggles of getting there, in fun, supportive life partnership. NYM B298.

Woman Who's Pretty—Witty and wise. Seeks proof it pays to advertise. For man who's dynamic, fun and chic. A grownup (50-65) with a boyish streak. NYM B299.

Seeking Good-Looking—Sensitive, intelligent woman, to 39. Am bright, handsome, professional, divorced, financially secure, sense of humor, 50, for relationship. Photo, bio, phone. NYM B302.

Florida Attorney, Stunning—36, frequent NYC visitor, now lives on two lush acres, 2 children, dog. Seeks to share future partnership open to mature, affable man, prefer attorney, Jewish, eclectic tastes with similar values: success, tradition, travel, family, fun. NYM E389.

Nothing To Lose—Male, Jewish, college professor, mid 40's, congenial, in good shape, cultured, witty, extensively traveled, enjoy better things in life. Seeking anybody. NYM A945.

Intangibles—Male, 29, not rich nor a hunk, but a great mind and heart. I like sports, music, cooking and things romantic. Looking for a female, 25-35, more concerned with substance than shadows. Phone. NYM B301.

Transplanted Midwesterner—With all values intact. Male, mid 40's, wonderful smile, terrific sense of humor, full of enthusiasm and handsome to boot. Successful senior executive, divorced, avid sailor and sailboat owner, enjoys classical music and the arts. Interested in meeting attractive, supportive and sensitive woman. If you'll send recent photo and bio, I'll do the same. NYM C943.

Very Attractive, Vivacious, Intelligent—24, 5'4", slim, blue-eyed, brunette, Jewish professional woman who gets bored easily. Looking for a man who can keep me interested. He is handsome, Jewish, 25-32, intelligent, good-hearted, professional. Photo/bio. NYM A947.

Very Special Woman Professional—Owns own business. Would like to meet a fun-loving, intelligent, white man who likes himself and has the capacity to like others. He should be 45-60. NYM C944.

Sensual, Sincere, White Female—28, divorced, working in real estate, seeks man who's successful and smart but can be laid back and loving. I am attractive, ambitious and a nice human being and am looking for the same. NYM A949.

Amusing (Some Say)—Highly intelligent, physically fit, non-smoking, Jewish, 34. Interests include film, humor, math, psychology, politics, paradox. Seeks attractive, white woman with wit. NYM C945.

Good-Looking, Thin Woman—Loves city, Caribbean, Europe. Seeks attractive, successful, down-to-earth, animated man, 28-38, to share love for life/one another. Bio/photo. NYM B304.

Centerfold Looks—But also witty and a lot of fun. This 28-year-old, tall (5'8"), slim, responsible, financially stable, dark-eyed, voluptuous, Irish beauty seeks special man, 28-38, slim, attractive, financially secure, emotionally stable, marriage-minded with a sense of humor to share good times, laughs, more? Photo appreciated, phone. NYM B305.

Successful Man, 33—Jewish seeks exciting lady to share the good life. Please send bio and photo. NYM B306.

Dating Is Synthetic—But I'm real. Loving, laughing lady, 40, tall, educated, caring, seeks kind, sincere, successful man with good sense of humor. NYM A950.

Beautiful And Vulnerable—Looking for a handsome man, 35-45, just as vulnerable, but above all, sincere and interested in a meaningful relationship. Photo absolutely a must. NYM A951.

STRICTLY PERSONALS

Ballet, Tchaikovsky, Raphael—Victor Hugo, are the serious interests of an attractive cardiologist, 37, interested in meeting an attractive woman of similar values. NYM A962.

Cool Head, Warm Heart—Female, 30, Christian. Classic European looks, style, educated. 5'6", sleek. Touch of idealism, romanticism. Seeks single male (30-40, 5'9" plus) with similar qualities who is professional, ethical, with self-style, class and sense of humor. Letter, photo, phone. NYM A963.

Long Blonde Hair—Big brown eyes, long eyelashes, dimpled, great smile, 34, Jewish, with class, seeks romantic, handsome, financially very successful Jewish male, 36-44, who's not afraid of commitment. No Brooklyn or Queens. Photo, phone, bio, please. NYM A964.

Very Selective, Dynamic Gentleman—Would like to share thoughts and feelings with one exceptionally discerning, bright, attractive professional woman, 26-35. Photo appreciated. NYM A965.

Good-Looking MD—26, athletic, seeks extremely attractive, slender, and caring woman, 21-28. Photo, please. NYM A966

Stop Your Search—You have found me! 40-year-old woman, warm, caring, beautiful eyes, tall shapely figure. Divorced real estate exec seeking new challenges, fun, friendship with male kindred spirit. Treat yourself and write. NYM A967.

Glamorous Maverick, Establishment—Pretty, chic, great company seeks peer: wildly attractive, top rank grown-up male. Photo, please. PO Box 6029, Yorkville Finance Sta., NY, NY. 10128.

Elegant, Warm, Woman, 55—Desires intelligent, caring, 50's man. NYM B310.

Have A Great Time—With this Jewish male, 31, good-looking, 5'10", well-built, honest, sensitive, non-smoker into health, wealth and the pursuit of happiness. You are pretty, shapely and intelligent, 5'3"-5'8". Photo, phone and bio. NYM A968.

Brunette, Green-Eyed Woman—Seeks male, 37-45, for friendship and romance. Enjoys meandering through rustic beauty, snow-capped mountains, fireside dinners and broad shoulders. Phone, photo and bio. NYM A959.

Busy, Single Mom—40, pretty, financially secure professional, looking for that unique, single dad, who can combine romance with Sesame Street. NYM A960.

Sensitive, Warm Woman—40's, walks with cane seeks counterpart to enjoy all things, baseball to arts. NYM E386.

How To Stay Warm This Winter—Bright, attractive, fun-loving, Jewish female "electric blanket," 31, seeks witty, confident, handsome professional to take the chill out of December and have more than a seasonal fling. Do not delay, limited offer. NYM C950.

Brief, Honest And—Good-looking, Jewish male, youthful, athletic, 45, professional, successful, intelligent, together and fun to be with. NYM B322.

Woman Sales Exec—From San Francisco seeks businessman (37-45) to discover NYC together. NYM B282.

Retired Man, 56, Hunter—Target shooter wants to meet buxom, Protestant lady, 30-40, prefer blonde. NYM E381.

Triple Treat!—All the superlatives you've read about! Vibrant, sophisticated and willowy, 5'8", former model, MBA, 38, seeks the "we of me!" an ultra-successful, slim, real, dynamic, white or oriental, sensuous male to 49, with integrity, style, panache, for a sharing and caring, lasting relationship. NYM A952.

Attractive Male, Lawyer—Tall, warm, Jewish, 44, seeks intelligent, attractive, slim, single woman, 28-38, to share movies, books, music, long walks and caring relationship. Send photo, bio, phone. NYM B307.

Ready To Write New Chapter—Pretty, witty journalist, 35, seeks single, professional man, Christian, 32-42, to be friend and romantic partner. Theater buff, beach basker, good conversationalist, family-oriented. These are compatible signs. Photo/bio appreciated. NYM A977

Super Handsome—Very in-shape, successful LI man, wishes to meet magnificent-looking woman, 23-38, in terrific shape, who loves the NY Times, the principles of the A.C.L.U., and reading and writing. Please respond with a photograph and only if you don't smoke or go to discos. PO Box 636 Jericho, NY 11753

I'm 46, Tall, Slim—Jewish and a very successful entrepreneur. I'm looking for a lovely, petite, sophisticated woman, mid 30's to mid 40's, to join me in fulfilling our mutual dreams. Northern NJ or NYC preferred. Send photo, bio and phone. NYM C948.

Beached NJ Boater—37, 6'1", divorced, Italian, successful businessman, good-looking, workaholic, seeks intelligent, slim, attractive, mature woman, 30-40, to become a first mate on my love boat and share a warm, sensitive, loving relationship. Photo/bio/phone. NYM A974.

Very Attractive, Single—Jewish, female lawyer, 29, enjoys travel, movies, fine restaurants and good conversation. Seeks professionally established, culturally oriented, single, Jewish male, 29-37, for lasting relationship. Bio/phone. NYM A956.

Handsome, Fitness Enthusiast—Successful, 6', 160, 28, seeks pretty, slim counterpart, 26-31. Bio/photo. NYM A957.

Woman Of Substance—Refined, elegant, cultured, well-educated, European, professional lady, 38. Seeks warm, sensitive, well-established man of quality who is family and marriage-minded. NYM C949

You Want A New Beginning?—So do I! Attractive, trim, bright, intelligent, Jewish, 32-year-old, professional woman with own business, mother, enjoys basics and luxuries. Seeks tall, handsome, demonstrative, decisive, secure, articulate, established male. Interested? NYM B309.

Central Park Jogger—Jewish, handsome professional, 32. In pursuit of female teammate, with dashing personality and gold medal form. Bio, photo. NYM A958

Jewish Punster—29, 6', seeks sparkling, attractive, non-smoking Ms. Right, 22-34, for a romantic partner, to share photography, the Caribbean, singing, movies, a life time of laughter, love. NYM A958.

Jewish Professional—27, looking for successful, Jewish man, 27-33, who likes museums, long walks and good company. Photo/note/phone. NYM B311.

European, Educated, Warm—Sensitive, attractive, 35, 5'7", 150, seeks sincere, single, intelligent man for lasting relationship. NYM B312.

Tall, Handsome Gentleman—Seeks pretty lady, 25-35, for romantic dalliance. Photo and phone, please. NYM B313.

"High Energy"—Attractive, bright and warm, blue-eyed, Jewish gal in her 30's, hoping to settle down. Needing a balanced man from executive world. Loves tennis, ski, etc., as well as culture and travel. Would like a serious relationship with someone who enjoys these things and hopefully to complement each other. NYM B314.

Sophia Loren Looks—Earthy, Jewish, 33, successful, elegant, speaks 8 languages, seeks successful man. NYM C951.

Good-Looking, 38, Jewish Male—Who is emotionally and financially secure, seeks attractive, Jewish female up to 33, for a lasting relationship. Send letter, phone and photo. NYM A969.

Black Professional, 26—Seeks a 21-27, college-educated, black female who likes baseball, tailgates and ski trips to Vermont. Photo/bio. NYM B315.

Mother Of Six High Achievers—Long divorced, 46, solvent, quiet, straight-forward, arts lover, seeks brainy, Manhattan male, for friendship now, more perhaps in time. Face and physique secondary to his strong leadership skills, faith in God, wisdom, and genuine interest in teenagers. Letter and phone. NYM A970.

Vibrant, Articulate, Dynamic—Attractive, slim, professional woman, 32, high energy, single parent, seeks highly intelligent, diversified and successful, Jewish male counterpart, 30-45, who understands that time is a precious commodity to be spent with a person of quality. Note/photo/phone. NYM A971.

Attractive, Caring, Secure—Scottish lady, 36, looking for sensitive, confident gentleman to share mutually enjoyable city pastimes. NYM B316.

European Femme—Seeks man. Prefer European, 40-50's, clean-living, intelligent, athletic. Bio/photo. NYM B317.

Aspiring Female Psychoanalyst—34, seeks professional male with whom to share jets season tickets and other delights of heart and mind. NYM B318.

Graceful Brunette—Well-traveled designer, 33, Italophile, classical music, Woody Allen aficionado seeks sincere, communicative, slim male, 30-40, for long-term relationship. Non-Reaganite preferred. Note/photo/phone. NYM A954.

Handsome, Athletic, Elegant—Wealthy owner of export businesses frequently voyaging to exotic places, 50, 6'1", a sportsman and gentleman of breeding; seeks beautiful, white lady, 32-40, tall, slender but curvaceous, soft, very feminine, sexy, warm, romantic Christian. Should not be competitive in business and preferably be a lady of leisure with beauty, style, elegance and interested in sharing a cultured, passionate, social life. Please send photo, phone to PO Box 132, Larchmont, NY 10538.

First/Last Ad—Italian, Catholic, petite, attractive, 29, searching for elusive male, 28-35, Catholic, never married, attractive, mentally/emotionally secure. I'm bright, creative, independent, financially sound, warm, sensitive. I value an educated, intelligent, ambitious, capable, sincere, romantic, affectionate, loyal, energetic man. If forever after best friend/marriage/children are priorities for you, this is the only ad you ever need answer. Send phone/photo/bio. I'm waiting. NYM A972.

Post-Adolescent Mensch—West Sider seeks sensual, smart, sober yet sassy, very slim, smokeless lady. I want to care and be cared for and maybe grow with you. To age 41. Will return photo. NYM B319.

I Am Real—A highly successful, corporate chief executive, 50, handsome, witty, kind and emotionally secure. Are you especially beautiful, under 35, warm, romantic, sincere, sensual, creative, intelligent, bored with mediocrity and jaded men? If you are ready to share a meaningful and adoring relationship and realize that very special people should be with very special people, please send a recent, clear photo and brief bio. Modestly, I am the best and insist upon similar qualities in a woman. NYM B320.

You Make Most—Of being a woman. You are radiant in the rain, can walk with your head up in the wind. You're a woman who loves a good laugh, understands the value of silence; can get gorgeously dressed in 15 minutes flat; can cuss in 5 languages; able to talk to top brass, yet can teach a child to pray. I am 29, Jewish, handsome, sincere, patient, assertive, loving, romantic and have a fascinating career. Photo a must. NYM B321.

Tennis, Friendship, Romance—Sensitive, intelligent man, 55 plus, for vivacious, 5'2 1/2", blonde scientist, many interests. PO Box 726, Larchmont, NY 10538.

"Jack Pot!"—Is what you'll hit if you respond to this ad. I am a truly stunning, bright, slightly zany, very affluent lady of wit and style (all of this is true!) You are a handsome, intelligent, fun, sophisticated, savvy, 38-48-year-old, affluent man. Photo and phone number appreciated. NYM A973.

Tennis And Skiing—Are two of my favorite sports. What are yours? I'm a fun-loving, warm, attractive, well-educated, 40 plus, divorced female. Have an interesting job and two daughters (college graduates). I'd like to share fun times with you if you're an intelligent, affectionate, impetuous, athletic, successful, widowed or divorced male. NYM C952.

A Fun-Loving—Yet serious-minded, 33-year-old, blue-eyed, attractive and intelligent, Jewish woman. I love parks, movies, dining, dancing, biking and backgammon. I'd like to enjoy life with a good man. I'd like a relationship that's memorable, long lasting and sincere. Write if you share this view. Photo/photo appreciated. NYM A975.

Blonde, Tall Beauty, 34—Seeks dynamic, tall, funny man to cherish. NYM C946.

More Strictly Personals
continued on next page

STRICTLY PERSONALS

Man From Planet Love—I want to give my unabashed love to funny, pretty, slim, sensuous, elegant, Christian, 28-38, woman. I am unsurpassably romantic, sexy, warm, classy, bright and successful professional, 45, tall, youthful. No empty fluffs or rebounds. Photo. NYM A976.

Am I Really Doing This?—Blonde, Irish lass, whimsical, warm, seeks escape from world of computers in the arms of caring, spirited male, 35-45. NYM C953.

Spontaneous, Attractive RN—Age 37, interested in meeting a slim, sincere man, 38-45, who enjoys sports, the beach, life and laughter. Phone, photo optional. NYM C954.

Very Successful Wall Streeter—36, smart, sophisticated, good-looking, athletic, good sense of humor, very secure both emotionally and financially. Seeking classy, intelligent, very attractive, slender professional woman, 25-36, athletic, Manhattanite, for friendship/relationship. Phone/note/photo. NYM A978.

Beautiful Female MD—26, Jewish. Wants to meet exceptional, successful male, for friendship and maybe more. Bio, photo, phone, please. NYM C955.

Are You A Crazy—Intense, sophisticated, intelligent, strong, successful, street-smart, 36-45, adorable-kid-at-heart who wants to share your sense of humor, energy, spontaneity, love for life and people with an adorably sexy, soul-mate, 37, mother of 2, artistic, businesswoman. Photo/bio/phone. NYM A979.

Against All Odds?—Can a 33, handsome, romantic, athletic detective, find a 25-40, sensuous, loving woman this way? Photo/bio/phone desired. NYM A981.

Touch Of Class—Cute, bright, Jewish female, 25, seeks warm, fun-loving man, 25-35. Phone/photo/bio. NYM A982.

Bette Davis Eyes—Classy, sexy, warm, vivacious psychoanalyst, 41. Wishes to meet exciting, successful male with good looks and taste. Must be sincere, single, capable of love and commitment. Note and phone. NYM C956.

Caring, Warm Oriental Man—39, 155, 5'11", passionate, compassion, professional, secure, athletic, seek lady for love/marriage. Bio/phone. NYM A984.

Having A Wonderful Time—Wish you were here. Warm, outgoing, creative, 38, proud of my curvy good-looks and accomplishments. I seek an attractive, intelligent, secure man, 37-49, with integrity, taste, wit for an exciting, romantic, sincere relationship. I'm Italian-American. You love pasta and spice. NYM A985.

I Want To Listen To You—To your soul, to your thoughts, to your dreams. I want to laugh with you when you are happy and offer a shoulder and help when you are not. I am a European-educated banker and art collector, a realist and a romantic, a self-confident and happy 54. If you are looking for both magic and safety, both freedom and elegance and if you are slim, beautiful, very feminine and under 38, please let me know at what number can I reach you in the evening. Please enclose a clear recent photo! This is important; pictures "talk" to me, even more than letters! NYM B323.

One-Of-A-Kind—Talented, attractive, humorous man, 28, wants to make a pair with interesting, attractive woman, 23-30. Note/photo. NYM B324.

No Pretense Please!—Yes, I have great NY looks, style and success, but underneath I'm earthy, real, and looking for a man, between 45-55, with similar qualities, from the suburbs or a Manhattanite who's ready to let down his big-city guard. If you're ready for an honest relationship, please get in touch. NYM A987

Wanted: Fun-Loving, Intelligent Man—With dreams and ambition, looking for true intimacy. Only respond if serious about building a rewarding life/family. NYM A988.

Attractive Blonde—In her 40's, with a great sense of humor and eclectic taste. Looking for a successful, Renaissance man who could become a kindred spirit. Bio, photo, phone. NYM B325.

Lovely Widow—Youthful 47, professor, wants to remarry one with means and manners, 50-65. NYM A990.

NJ Jewish Male—Sensitive, very attractive, 5'8", 145 lbs., 41, but looks much younger, swims to stay fit, loves classical jazz, museums and galleries, enjoys Japanese food and cooking, looking for pretty, slim, non-smoker with similar interests, 27-40. Photo/phone/bio. NYM A991

Hello!—I am a successful, 28-year-old man. I love romance and dancing to rhythm and blues. I prefer Chinatown to French restaurants. I am looking for a lady who understands that relationships are made the old-fashioned way, we earned it! Photo/phone, please. PO Box 607, FDR Station, NY, NY 10150.

AAA, Active, Affluent, All-Around—Jewish male, 38, 5'7", seeks 32 or under, outdoorsy woman, commitment-minded. Phone/bio/photo a must. NYM A993.

Cuddeworthy, Vital, Attractive—Jewish professional woman, loves movement, the outdoors and arts, seeks humorous, adventurous, secure man, 35-50, with desire for marriage and child. NYM A994.

Alive, Attractive, Slim—Woman, MD, Jewish, European, 47, looking for interesting man. Phone. NYM B326.

Widow Seeks Widower—With conservative lifestyle and liberal politics under 60 years and over 5'9". NYM B327.

Handsome, Athletic, Veterinarian, 30—Jewish male, 6'1", likes tennis, guitar, the country. Phone/photo. NYM B328.

Wanted: Wife—No experience necessary, for sincere male, 30, 5'9", 150 lbs., professional. Send resume. Photo exchange optional. NYM H032.

Cute And Creative—Cyndi Lauper like, blonde, 28, looking for offbeat male counterpart. I'm looking for a sweet, loving and outgoing man, 30-45, to share good times in the city I love (NYC)! If you're my special man, let's get together for love and adventure. Note/phone/photo. NYM B329.

Lawyer With Dimples—Attractive real estate attorney, 31, slim, likes plays, movies, restaurants and dancing, seeks professional man, age 30-35, for lasting relationship. Photo. NYM A980.

Handsome, NJ Attorney—41, 6'3", trim, blonde, accomplished, pleasantly complex, principled and happy; seeks intelligent woman under 35, with humor, centerfold looks and character. Bio, phone, photo a must. NYM B331.

Manhattan, Attractive, Bright—Professional, Christian woman, 33, good cook, likes travel, homelife. Seeks similar, sincere, marriage-minded, gentle man, 30-40. Photo, bio, phone. NYM B333.

Romantic Italian/American—Successful, 32, 5'10", 165, bright, witty, silly and serious. Seeks very pretty, warm, sensual and bright lady, 23-30, 5'3" or over, who loves good talk, good food and good times, with a very good and sensitive man unafraid of love. Only the unpretentious need respond. Bio, recent photo and phone. You'll be surprised. NYM C958.

Vivaciously Beautiful—Single, black female banker, former opera singer, 5'9", warm, well-traveled, athletically trim. Enjoys jazz, classical music, photography, intellectually stimulating conversations. Seeks emotionally secure, sensitive, successful, athletically fit, single, professional or businessman, 38-50, over 5'9", with similar interests. Seeking special relationship leading to commitment. Letter, phone, photo optional. NYM B334.

Tall, Jewish Career Woman—29 seeks bright, family-oriented man. NYM E382.

Funky Female Artist—Cute, successful, Jewish, 28, seeks nice, funny guy, successful, Jewish, to be good friend and long-lasting date. NYM A995.

Attractive Male MD—30, 6', 160, seeks slim, foxy lady. NYM E383.

NJ Jewish Woman—25, 5'8" seeks Jewish man, 28-34, for love, smiles. NYM A996.

A Gal From The City—Blonde, blue-eyed and pretty would love to find a man who's kind, 30 plus, bright, fun and witty. (single and Jewish.) Photo, please. NYM A1000.

Good-Looking, Professional Man—33, likes tennis, theater, music, travel. Seeks relationship with warm, intelligent, slim, attractive woman, 23-33, who enjoys life. Photo, phone appreciated. NYM A997.

If You Are—A healthy, very attractive, thin lady, under 52, this Jewish professional man, 59, with own practice, will gladly answer your letter. Phone, photo, please. NYM A998.

Normal LI Lady—Jewish, seeks male (50ish) to start anew. Note/phone. NYM A999.

Pretty, Christian Blonde—36, 5'2", slender seeks handsome man, 35-40, who is honest, open, affectionate and funny. Prefer Christian, non-smoking, close to city resident. Send photo, letter and phone number. NYM B330.

Scarsdale Woman—Seeks Jewish professional man around age 40. NYM B335.

Dazzling, Successful, Warm—Witty Manhattan woman seeks male counterpart, 40-55, to complement an already rich and varied life-style. NYM C960.

Are You Male, Blonde—Mustached? This lady hopes to meet you. NYM E384

Witty, Charming Professional—Jewish male, 31, Woody Allen's sense of humor, likes tennis, jogging, theater, fine dining, photography, seeks an attractive, slim woman with similar interests, who enjoys laughing. Photo/note/phone. NYM H001.

Seek Orville Or Wilbur Wrightberg—Redhead, dynamic, northern NJ, Jewish, divorced, supercharged entrepreneur, early 40's, seeks single, non-smoking, successful assured man with wit, sensibilities, who comes equipped with friends, family and the desire to establish a meaningful relationship, to mid-50's. Letter, photo and phone. NYM H002.

Marketing Executive, Charismatic—Very pretty, 32, varied interests. Seeks established professional/businessman, Jewish, to early 40's, with humor, warm heart and smile. Note/phone. NYM H004.

Bright, Successful—6', trim, Jewish male, 30, seeks easygoing woman with a sense of humor, 20's, to match my good looks and personality. Prefer Manhattan/NJ. Photo appreciated. NYM H006.

You Are Warm, Sensitive—Educated, tongue-in-cheek, single, professional man, 30-50, who likes kids, Agatha Christie, Mozart and pleasantly plump women. I am 33, single mother, professional, strong and womanly wishing to meet a real man whose priority is beauty from within. NYM H007.

Californian—Seeking delicate, lovely, Oriental dream woman to share and burrow into winter in Manhattan and beyond. Photo, bio, phone. NYM B337.

Jewish Male MD—39, 6', good-looking, never married, likes people, travel, sports, seeks traditional, pretty, slender, nice, never married, professional Jewish female, 28-32, to share life with. Please, no drugs. Photo if possible. NYM H008.

Romantic Partnership—44-year-old Chief Executive Officer, looking for a special lady, age 30-40. Must be intelligent, sexy, comfortable in denim or lace and enjoy the best of the city and the country. Miss Right will enjoy golf, tennis or sailing, athletic body and ready for a serious relationship. Please send letter, photo and phone number to NYM H009.

European Sophistication Wanted—A perfect woman with European background is desired, she is 28-35, 5'7" plus, attractive, exceptional figure. Let's get together soon. Please send letter, photo and phone number to NYM H017.

Sincere, Honest Male, 38—Looking for a honest relationship with a white, Christian lady, age 28-35. Must be slim and attractive, like kids and the outdoors, a good sense of humor is a plus. Photo, bio and phone, please. NYM B338.

Businessman, Sincere, Generous—Treats people nicely, successful, 41, 5'11", seeks a slim, beautiful woman to enjoy friendship. Kindly reply with recent photo, thank you. NYM E385.

Limited Edition—Unlimited potential, white, Jewish, divorced man, 47, warm, loving, tender, articulate with a modicum of wit and an excess of passion seeks a woman who will exceed my expectations for the joy we can bring to each other. NYM B341.

STRICTLY PERSONALS

Dynamic Jewish Dentist—29, 5'11". Witty, athletic, warm and alluring. A doer who believes in self with a zest for life. Seeks counterpart to share new adventures, quiet times, crazy times, perhaps a lifetime. Photo/phone/bio appreciated. NYM B342.

Refined, Attractive—Single, Jewish woman, 34, seeks to meet caring, "together", Jewish man, 30-45. NYM B343.

Handsome, Sensuous, Individualist—Jewish male, 29, skier, athletic; outdoors/indoor, hilarious. NYM B344.

Vivacious, Elegant Lady—Loves travel, art, theater, dining, conversation, anything English. Seeks urbane, professional, refined man, 38-55. Phone. Box 1071, Woodbridge, NJ. 07095.

Attractive, Affectionate, Intelligent—Nassau/NYC, divorced Jewish female, 5'8", 38, seeks business or professional one-woman-man, capable of being best friend and romantic partner. NYM H011

Female Feminist Respond—To eligible, altruistic, athletic Apollo, 30, 6', 175, loving, convivial, pro-ERA, casual, with charm, ethos, wit, zeal for Jesus and quest for co-equal. NYM B345.

Wanted: Happy Family—Handsome, 6', highly successful, well-to-do executive, never married, seeks slim, 5'3" up, blue-eyed, attractive, charming, Jewess, about 23-38, never married, non-smoker, willing to live and have children in beautiful apartment in Manhattan. Photo, bio, phone. NYM B346.

Bridge Partner Wanted—Male, age 50-62, for pretty widow. Some experience necessary, average skills okay. No yelling, no smoking, just fun and friendship. Photo and bio, please. NYM C961.

Wealthy, Intellectual Businessman—Needs a beautiful woman with whom to celebrate the joy of success. Such things as kindness, toleration and a stimulating mind are, of course, more important than beauty in building a lasting relationship. Intellectual interests and love of books increase the odds of being compatible with me. But a pretty woman with at least some of those virtues is such an extraordinary pleasure that it is worth a lot of time and trouble to find her. A woman's job status or social standing are of little importance compared with her personal traits. I require someone who is thin, and prefer someone aged 18-30 (but true beauty far outweighs a few more years). With my income far into six figures, I have achieved more than enough professional success to shift some attention to enjoying life. I am a non-New Yorker by origin, but have come to love the city's museums, restaurants, ballet, opera, etc. All of these are enriched tremendously by sharing them with the right woman. My hobbies tend to be intellectual. I was raised a Protestant, but am not religious now. I am a little above average-looking, 38-years-old, 6', weight 170. I do not see children or even marriage, just a very special, romantic friend. A woman does not have to be perfect nor satisfy all my needs in order to have a lasting relationship. I am a pleasant, warm person with a rather bubbly, optimistic attitude. Please send a brief note, photo (returnable, if you wish) or a xeroxed photo, and a real home phone number (not an answering service or machine). NYM B347.

Refined, Warm, Cultured Widow—Early 50's, financially independent seeks friendship of gentleman, 50-65, with similar attributes. NYM H011.

Linda Evans Look-Alike—Seeks handsome, highly successful, 50ish man for sustained relationship. NYM H012.

Very Good-Looking—33, 5'7", white male, enjoys music, cooking, animals. You'll find a good friend, affectionate, dependable, patient, warm, sensitive, resourceful. Photo/bio/phone. NYM B348.

Need A Challenge—I don't fall in love easily. Male writer, 35, financially secure, enjoys opera, theater, jogging and skiing. Would like to meet non-smoking woman, 25-35, with similar interests. You should appreciate time spent alone as well as time spent together. NYM H013.

Back To Basics—Joyful, cozy, slim, white, a lady, 33, Protestant values, non-smoker, cultured, travel. Seeks male professional. Bio/photo/phone. NYM H014.

Female Physician—Warm, friendly, low-key, pretty, Jewish, invites reply man, 29-34, of comparable background. Photo/phone/bio, please. NYM B349.

Dramatically Different—Tall, Italian-Irish, Manhattan career woman would like to meet you. Enjoy mixing city life/country living. If you're great and don't know it, send bio. NYM B350.

Mildly Disturbed Professional—Park Slope male, 37, tall and thin enough for most. Seeks funny, secure female to share movies, country weekends. Sense of humor important. I'm white, but appreciate all races. NYM B351.

Spirited, Successful, Sophisticated—50, Jewish Manhattanite seeking male counterpart, happy to provide. Photo. NYM B352.

High Caliber Scientist (PhD)—Very bright, sophisticated, successful, secure, sensitive, non-smoker, Jewish, 46, 5'10". Enjoy theater, cooking, museums, art. Seeks cultured, intelligent, unencumbered, special lady, 30-42, for lasting relationship. Photo? Phone! NYM B353.

Swashbuckling Robin Hood Wanted—For outgoing, slim, pretty Maid Marian who doubles as an attorney. If you are a successful businessman, 28-38, over 5'7", humorous and very special, send bio/phone. NYM H016.

The Fall Is Here—And to me it means a time for a change. Living and working in Manhattan, slender though curvaceous brunette, elegant and pretty, sensual, charming, bright cosmopolitan, mid 30's desires to make just one lucky man happy. If you are 40-50, beardless, non-smoker, unmarried, sincere, wealthy, marriage-minded, please reply. Photo appreciated, bio/phone. NYM H018.

Woman, 60, Healthy—Attractive, aware. Looks younger, seeks male partner, arts, movies, dinner, walks; conversation. Memorable hours. NYM H019.

Candlelight, City Lights, Adventure—Are you a man who likes the above, 6', witty, 40ish. I'm 5'8", blonde, blue-eyed, advertising exec, (all work, no play), need fun. Let's discuss mutual interests over a drink? Photo, please. NYM E387.

Country-Settled Gentleman—Handsome, intelligent, 37, never married, Caucasian, Episcopalian, 5'10", hazel eyes, 160-175 pounds, joyful, mature, honest, kind and wealthy, would like to meet lady counterpart, beautiful, bright, slim, shapely, early 20's to early 30's, preferably never married, fun, competent, honest, affectionate, emotionally and financially secure to create friendship, love, commitment, children, family. Home, German shepherds, architectural design, Holstein cows, friends, neighbors' children, VT-NH, hiking, sailing, travel, film, books are my life for now. What is yours? Do you wow 'em with looks and brains? Have that sixth sense about animals, especially horses and children? How about cleaning a barn, securing an anchor? Ready for romance and sharing? Letter, mailing address, photo or no reply, it's 250 miles! P.O. 693, Hanover, NH 03755.

Race Horse Owner—Handsome, middle-aged, seeks former stewardess type, 37 and up, interested in horses, and fun, financially secure. Photos exchanged. Box 1289, Riverdale, NY. 10471.

Strikingly Pretty And All Female—Late 30's, trim, classy, nurturing, sensitive, witty, sexy, affectionate and playful, WASPy lady exec seeks a tall, handsome, very successful and affluent, urbane man, 40-50, who is kind, affectionate, single and remembers how good loving someone makes you feel. Photo. NYM H020.

Guy With Skis, Car—Seeks gal, 28-35. Aim: talk, ski, be friends. NYM H021.

Outrageously Pretty Redhead—30. Female professional, genteel, athletic, spirited with flair for adventure, seeks secure, clever, worldly male who is an engrossing conversationalist. Photo appreciated. NYM E388.

A Special Blend—I'm dynamic, quite pretty, professional woman, warm, creative, 43. You're strong but vulnerable, successful, want fun, friendship, intimacy. Write, let's discover. NYM H022.

Very Pretty, Petite Female—27, Jewish, attorney, sweet, sincere, seeks intelligent, successful and good-looking, Jewish male, 27-35, for lasting relationship. NYM B354.

Dynamic Lady Lawyer—NJ/NYC, chic, brainy and charming seeks established man, 40-49, with panache. NYM H023.

Attorney-Businessman—39, divorced, athletic, attractive, interesting, fun, happy, sexy, successful. Send photo, describe yourself and Mr. Right. NYM H024.

Dynamic, Sexy, 38-Year-Old—Transplanted NJ female wants to add spice to her life and yours. Photo, phone and bio. NYM B355.

A Great Catch—Wants the right catcher. Attractive, bright, physical guy, 44, loves his work, kids, tennis, sailing, skiing, art, music, life, looking for together, NY/NJ lady with brains, beauty, career. Photo/phone/bio. NYM H025.

Sunny Valentine Available—Self-employed, romantic, A-plus woman, seeks successful, dynamic man, 35-45, with sensitivity, a bright, creative mind, humor and eclectic interests (sports to antiques) for fun and love. NYM B356.

Jewish Male, 29—5'10", professional, seeks intelligent, attractive, athletic, Jewish female, to share good times. Please send photo/bio/phone. NYM L986.

Sensuous, Smart, Successful—Selective, green-eyed, great-looking blonde, age 33, seeks an adventurous, attractive, intelligent, sexy male, between 25-36. Photo, letter, please. NYM B357.

Teddy Bear—Boyish good-looks, Jewish man, 40, financially independent, own company, Upper East Sider. Ivy grad, 5'9", athletic, great style. Diverse interests (art to skeet), adventurer, who will try almost anything once. Seeks Jewish woman, 26-34, excited about life, smart, trim, natural good looks, warm heart, adorable. Wants marriage, maybe more. Note, phone, recent photo, NYM H029.

Outgoing, 44, Sportive—Lover of life. Known to improve life for friends. Ex-actress, model, world traveler, journalist. Looking for a man, 40-50, who is comfortable with himself. NYM B203.

Jewish Female Ivy Lawyer—28, 5'6", slim, refined, informal, reflective, playful wit, likes books, science, music. Seeks male compeer. NYM A750.

ANNOUNCEMENTS

Happy Birthday, Dad—Is it still 39? Your the best dad in the galaxy. Your sun.

Jane E. Packer—Saw you on the beach. You were with that lawyer. I had sand in my hair. A promise to meet again is a promise remembered. Me.

Dear R—Rumor has it you're pushing 30. Don't push it, embrace it and I'll embrace you. Happy Birthday.

Another Birthday, Eileen?—A toast to your wonderfulness, followed immediately thereafter by many hugs, kisses and best wishes. From both of us.

To My Best Friend Dottie—Just a few words to tell you that you are the greatest pal anyone could ever have. Love, your Maid Of Honor.

SRK—I'm so lucky you answered my ad. I love you very, very much. Let's make the magic last forever. JWC.

Dear Cynthia and Al—Thank you for the best birthday dinner ever. It was truly a five star evening.

Bob—Welcome back to Brooklyn. You were greatly missed. Harrison says, "Club, club, club." So where are the Florida girl gold fishes you promised.

To My Big Dope—Knowing how unhappy you are now, when do I get my big chance with you? Love, a bigger dope.

Tracy W. In Wisconsin—Your wisdom teeth are gone, aren't you happy you are over that. A yummy N.Y. cream cheese cake is on its way. The Tooth Fairy.

Valya W. In Wisconsin—My "Babe In Toyland." Enjoy selling little people gifts. Encourage, if possible, safe toys for Christmas. Love ya, Mom in New York.

Mom—I'm happy you loved your vacation in NYC. I like showing off this fun town and proving that mid-westerners are welcomed and enjoy themselves.

Joy C.—Your generous contribution and gracious hospitality will always be appreciated. Thanks from hundreds.

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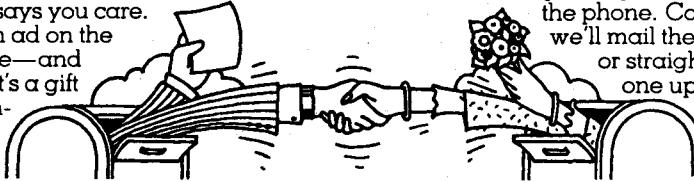
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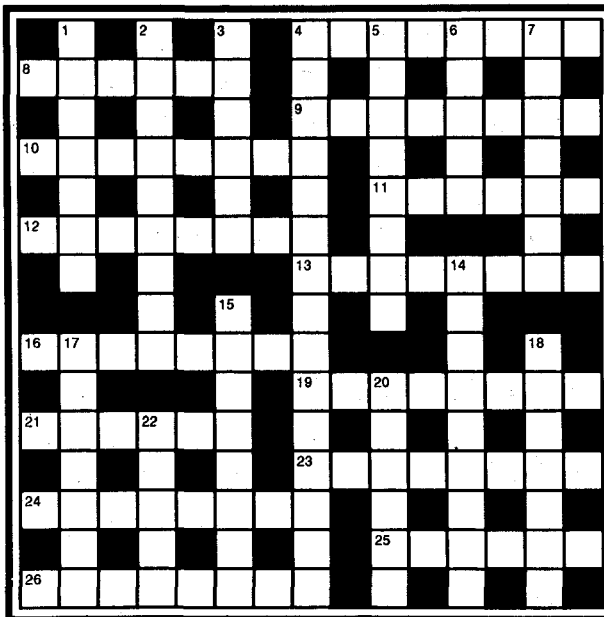
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Closed Sunday

'SUNDAY TIMES' OF LONDON CROSSWORD

Across

- 4 Match-box deposited in suit. (4, 4)
 8 Stress caused by the way someone talks. (6)
 9 Short cut to getting in the school harvest. (4, 4)
 10 Social centre for the striker? (4, 4)
 11 Ale not found in the shed. (4-2)
 12 Everyone present during the whole time. (3, 5)
 13 Kidnapped youth is oddly edgy and mean. (8)
 16 Guard is dismissed—has a problem! (8)
 19 Honest poker deal, but not often! (8)
 21 Tattered coat, very old, but adequate in volume. (6)
 23 Dignified personality arrives before scene-shifter. (8)
 24 Resorting to a specialist period of education for engineers? (8)
 25 Gives high praise to former odd lots. (6)
 26 Is a shire all right for water? (3, 3)



Down

- 1 Half of nine is a singular example of these. (7)
 2 Guardian with no vegetarian leanings. (9)
 3 Verdi's version of Shakespeare has no aspiration, as it were! (6)
 4 Gay but poverty-stricken show? (3, 7, 5)
 5 Not improving by really looking for a fight? (8)
 6 Doubly firm on taking a drink. (5)
 7 Rejected with scorn what the reconnaissance party did. (7)
 14 Plainly displays the cargo lists. (9)
 15 Suspender does it for sitting! (8)
 17 Far from obvious relative to the painter being upset. (7)
 18 Confine with a pin? (7)
 20 Swayed with shock of wound? (6)
 22 A cat's in bits! (5)

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'SLOGANEERING': 'CUE' CROSSWORD / By Maura B. Jacobson

Across

- 1 Word with plexus
 6 Sextant user: abbr.
 9 Caulking material
 14 Mideasterner
 18 Put on a pedestal
 19 Mountain: prefix
 21 Theater-in-the-round
 22 Wedding toss
 23 Polk's slogan
 27 Punta del
 28 Bergman, et al.
 29 Cancels, to a skipper
 30 Phonograph needle
 32 Fronton cheer
 33 There! Fr.
 36 Slogan of 1900
 44 Versailles decree
 48 Gym step-on
 49 Ever's partner
 50 Atlanta recreation complex
 51 Wilson's 1916 slogan
 55 Will Rogers prop
 57 Snubs
 58 "Got a Crush on You"
 59 Portia's maid
 60 Dallas coll.
 61 Real or fourth
 64 Like some hoofs
 66 Melodic slogan
 73 Loath
 74 Milwaukee player
 75 N.Y. transit org.
 76 Upper hand
 79 Lend support
 80 More irritable
 83 Strong pressure
 84 Part of a 1948 slogan
 88 Privy to
 89 Vittorio De
 90 Slip a cog
 91 Red, to Sophia
 92 Perennial slogan
 98 Egg-box unit
 99 So, in Glasgow
 100 Least ordinary
 105 Atelier tripods
 109 Skulnik of the stage
 112 Big fair, familiarly
 113 1840 slogan
 118 Canadian Indian
 119 African antelope
 120 Hound's sound
 121 "Gentleman Jim" portrayer

- 122 London park
 123 Floor worker
 124 End of a rooster's greeting
 125 "Daughter," 1970 film

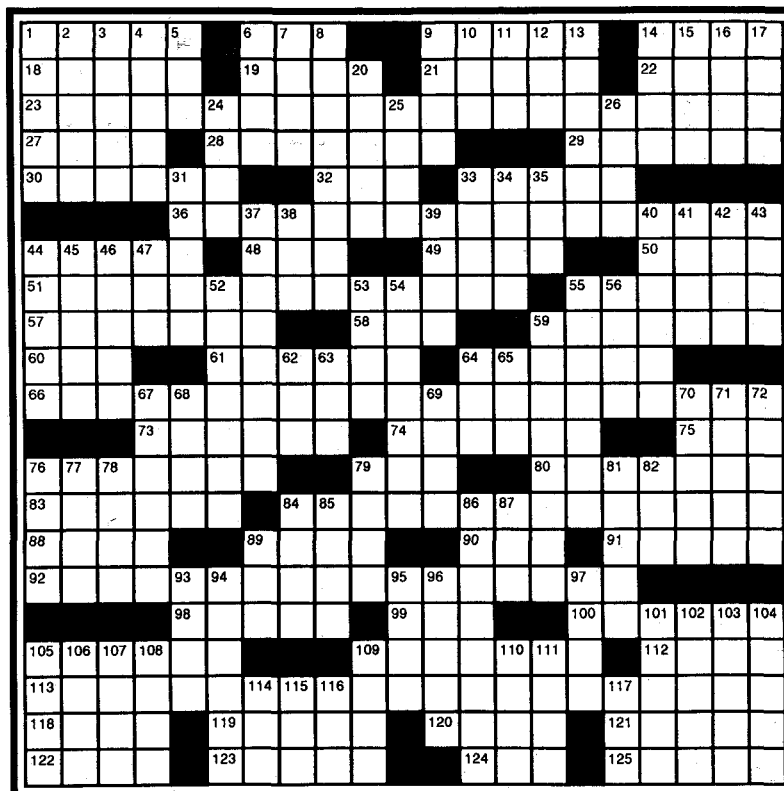
Down

- 1 Bank hideaways
 2 Pindar, for one
 3 Altitudinous
 4 Soviet cooperative
 5 King, in Castile
 6 Between A.M. and P.M.
 7 Snug as a bug in
 8 Martini ingredient
 9 Gondoliers' needs

- 10 Gallery display
 11 Code breaker
 12 First numero
 13 Quarry product
 14 Seed covering
 15 Letts' capital
 16 Gippy
 17 Bookie's deals
 20 Jack- trades
 24 Vigoda role
 25 City on the Oka
 26 Trepidation
 31 Say
 33 Chianti, locally
 34 about (approximately)
 35 Publican's place

- 37 Legate
 38 More than plump
 39 Odense citizen
 40 Hitting the books
 41 Author Kingsley
 42 Claire and Balin
 43 Second Mrs. Chaplin
 44 Resembling Kong
 45 Dry fruit
 46 Sewed quickly
 47 Fiscal sci.
 52 Gardeners, sometimes
 53 nerve (strike home)

- 54 Optimistic bridge call
 55 Young hare
 56 Sector
 59 Marquand's "Point of"
 62 Cobb namesakes
 63 Peer Gynt's mother
 64 Fidel's sidekick
 65 Kareem, formerly
 67 Inventor's protection
 68 Montand
 69 Brunnhilde's mother
 70 Abdul-the-Bulbul's colleagues
 71 Anatomical ducts
 72 one (none)
 76 Caesar's 1502
 77 Charley's relative
 78 Hot-ticket signs
 79 Pteroid
 81 Make confetti
 82 Confucian ethic
 84 Youngman's giveaway
 85 Eastern Church effigy
 86 Guillotined
 87 A feast — famine
 89 who?
 93 At loose ends
 94 1980 Olympics city
 95 On the briny
 96 Astute
 97 Score for Orr
 101 Irish county
 102 Mob-scene actor
 103 Golfer's wood
 104 Fix-it gear
 105 Emplant in the mind
 106 Well-ventilated
 107 Went at full tilt
 108 Foil's kin
 109 Former Israeli Prime Minister
 110 Normandy battle site
 111 Injection item, for short
 114 Coach Parseghian
 115 Vote down: slang
 116 Brit. award
 117 Ending for-profit or racket





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*Turbo is optional. **Use these EPA ests. to compare. Actual mpg will vary with options, driving conditions and habits and vehicle condition. CA ests. lower.

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DEWAR'S PROFILE:

JEAN-CLAUDE NÉDÉLEC

HOME: New York City.

AGE: 35

PROFESSION: Chef; co-owner Glorious Food, caterers.

HOBBY: Eating meals prepared by someone else.

LAST BOOK READ: *Tom Jones*, Henry Fielding.

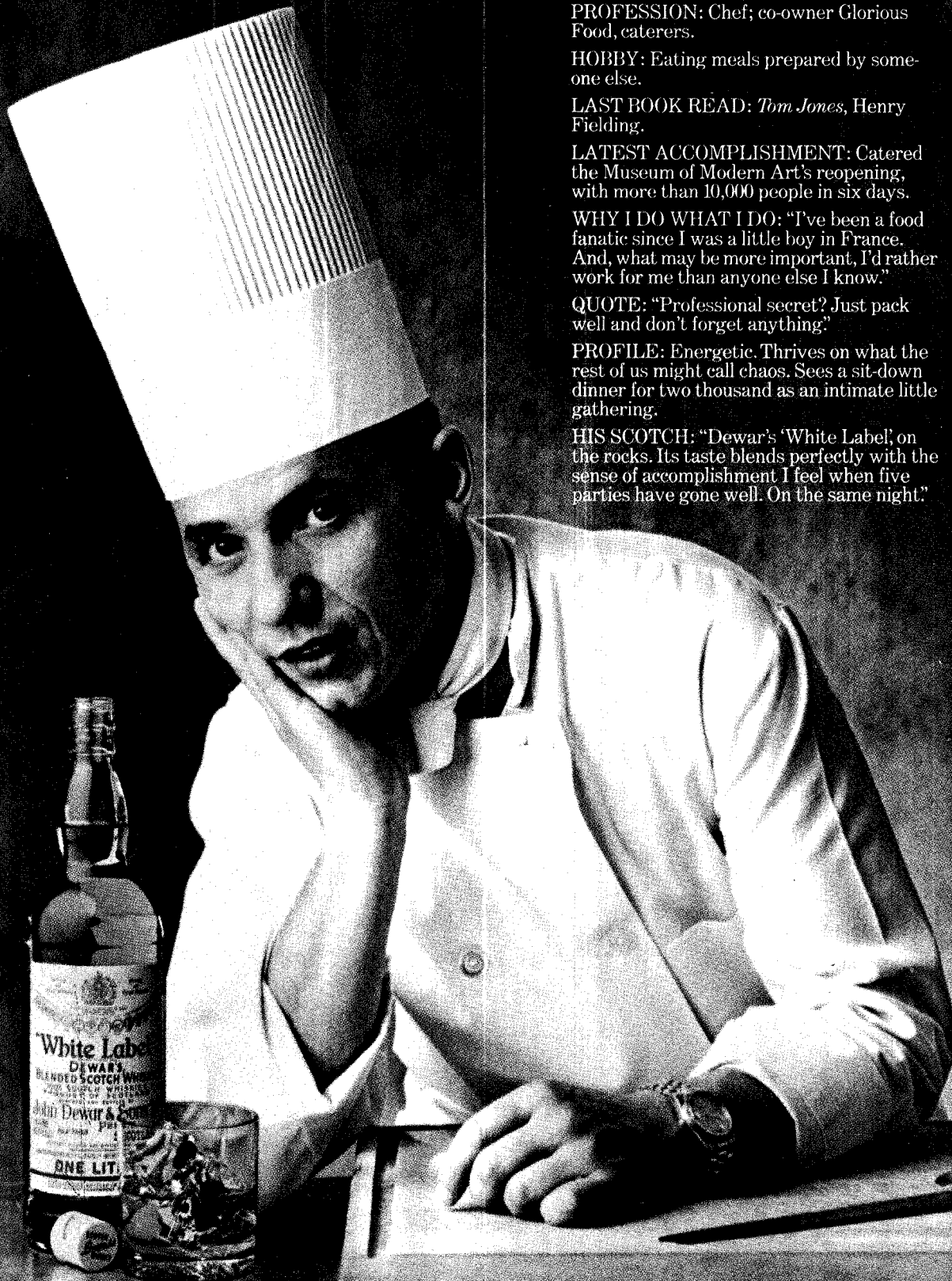
LATEST ACCOMPLISHMENT: Catered the Museum of Modern Art's reopening, with more than 10,000 people in six days.

WHY I DO WHAT I DO: "I've been a food fanatic since I was a little boy in France. And, what may be more important, I'd rather work for me than anyone else I know."

QUOTE: "Professional secret? Just pack well and don't forget anything."

PROFILE: Energetic. Thrives on what the rest of us might call chaos. Sees a sit-down dinner for two thousand as an intimate little gathering.

HIS SCOTCH: "Dewar's 'White Label,' on the rocks. Its taste blends perfectly with the sense of accomplishment I feel when five parties have gone well. On the same night."



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